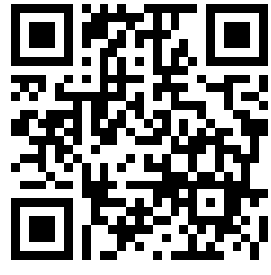
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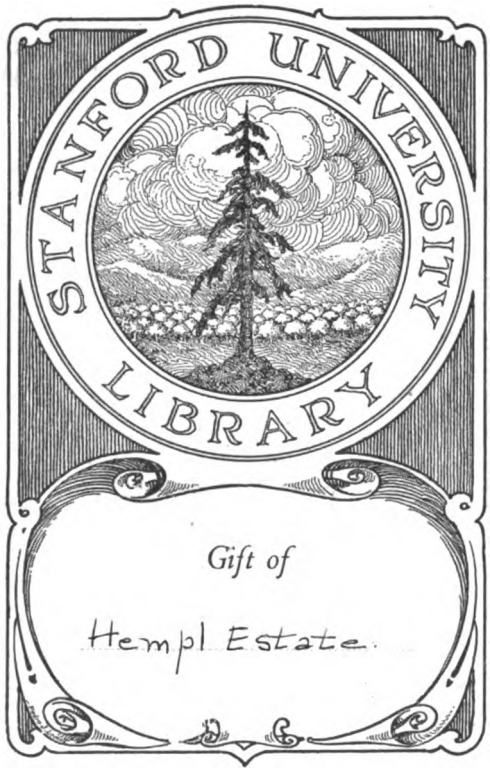
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MODERN LANGUAGE NOTES

A. MARSHALL ELLIOTT, MANAGING EDITOR.
JAMES W. BRIGHT, JULIUS GOEBEL, HENRY ALFRED TODD,
ASSOCIATE EDITORS.

MONTHLY. EIGHT NUMBERS. PRICE, TWELVE CENTS.

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A pressing need has long been felt among the professors and teachers of modern languages, for some special organ of communication in which they might express their opinions and have the benefit of frank and unbiassed criticism with reference both to personal views on literary or scientific subjects, and to the numerous text-books and other works that are constantly appearing in this branch of learning. The present 'Notes' are intended to satisfy this want, so far as may be, in a modest way, by giving succinct original articles, by furnishing short reviews of the chief American and Foreign new publications, by calling attention briefly to the meetings of literary and learned societies, by noticing topics of personal interest, such as the work of individual scholars, changes in the *personnel* of our colleges, current papers or articles by Modern Language instructors, newly announced Courses of Study, etc. These 'Notes' will be especially adapted to the use of teachers and will contain, therefore, in addition to the above, short discussions of pedagogical questions, particularly of such as bear upon the academic study of the languages in question.

By modern languages are here meant primarily the English, German and Romance idioms, in their earlier as well as later phases, though the treatment of other forms of living speech will not be excluded.

The desire of the editors is to give to this little periodical as scientific a character as may be possible, considering the present status of modern language study in America. The volume will consist of a series of eight numbers, beginning with January and continuing monthly through the year, with a vacation interval from July to October inclusive. Each number of the present volume will contain at least twenty-four columns of printed matter. The price to subscribers is one dollar per annum.

For convenience of reference, a double pagination has been adopted. The column numbering belongs to each issue separately, and the table of contents is arranged accordingly for current reference; while the serial numbering is given at the bottom of the page and will be found convenient for citation from the completed volume.

It has been thought expedient, for the present to throw the bulk of the matter into the form of 'Notes,' as such an arrangement will serve the purpose of treating a variety of subjects in little space and thus facilitate the handling of the material which it is desired to present.

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ON 'SILENT T' IN ENGLISH.

Exact discrimination between the natural phonetic categories of speech, must underlie every valid principle of the practical orthoepist. Classifications upon any other basis must mislead, or can at best but contribute to mechanical ends.

In the last published work on the phonology of modern English,[1] 'silent *t*' is treated in these words:—"T lautet wie t in den meisten wörtern, ist aber stumm in der verbindung, *-sten* und *-st* mit kons.: *hasten, fasten, moisten, christen, castle, wrestle, pestle, thistle, hostler, chestnut, waistcoat*,—so wie in den folgenden wörtern; *often, soften, mortgage, bankruptcy, boatswain*."[2] In Webster's Dictionary (1880, p. XLVII) it is said that "*t* is silent in the terminations *-ten* and *-tle* after *s*," and that "it is also silent in the words *chestnut, christmas, hostler, mistletoe* and *mortgage*." The unclassified appendants, in the given cases, are in themselves sufficient to arouse the suspicion that the true doctrine of classification has not been apprehended. In Walker's Principles of Eng. Pron. (§472), we are brought no nearer to a solution. The majority of cases are ordered under the statement that "*t* is silent when preceded by *s* and followed by the abbreviated terminations *en* and *le*,"[3] after which *often* and *soften*, and the further fact that "the same silence of *t* may be observed in—*christmas, chestnut, mortgage, ostler, bankruptcy* and *mistletoe*," remain to be specially noted.

Walker's latitude in the expression, "the same silence," is moderation itself by the side of the reasoning of Smart,[4] who, in looking for the physical explanation of 'silent *t*' is blinded to a distinction between regressive and progressive assimilation, to say nothing of his underlying misconception of English syllabication.

Let us come at once to the problem. To avoid the fundamental error in the views already cited, we must begin by breaking loose from the tradition of seeing in the unvarying written symbol a uniformity in the represented sound. The words in which 'silent *t*' occurs furnish us with three well marked varieties of *t*; of these, two varieties are found in association with sounds, which, apart from those by which they are directly conditioned, have favored their disappearance from the spoken word. For the sake of brevity and clearness, however, any further discussion in this direction will best follow a summary of the results of the present study.

The instances of 'silent *t*' may be grouped under three heads:

A. (Nasal explosive)[5] *t* immediately before *n* or *m* (vocalic or consonantal) when preceded by an open consonant (spirant, s, f, [h][6]) becomes silent: a) Before *n* [*m*],—*chasten, christen, fasten, glisten, hasten, listen, moisten; often, soften.* b) Before *n, m*,—*chestnut; christmas, asthma.*

B. (Lateral explosive)[5] *t* immediately before *l* (vocalic or consonantal) when preceded by an open consonant, (spirant s, f, [h][6]) becomes silent: a) Before l,—*apostle, bristle, bustle, castle, epistle, gristle, jostle, justle, mistletoe, nestle, pestle, rustle, trestle, thistle, throstle,*

1. Englische Lautlehre f. Studierende und Lehrer von Aug. Western, Heilbronn, 1885, p. 68 f.

2. In the case of *boatswain* we have simply assimilation as in '*adjustment*,' etc.

3. Walker's failure to apply his own rule correctly is curious in the light of his pathetic description of l: "L. preceded by a mute and followed by *e*, in a final syllable has an imperfect sound, which does not do much credit to our language. The *l* in this situation is neither sounded like *el* nor *le*, but the *e* final is suppressed and the preceding mute articulates the *l*, without either a preceding or succeeding vowel; so that this sound may be called a monster in Grammar—a syllable without a vowel."

4. A Practical Grammar of English Pronunciation, etc., etc., by B. H. Smart, London, 1810, p. 77. The passage may be given: "Whenever there is a difficulty in keeping the sounds of two consonants separate, one of which ends a syllable, and the other begins the next syllable, these two sounds will very often become one. Thus the former *s* in *mis-sion*, which in strictness would have its regular sound, will, because it comes before another *s* which has the aspiration *sh*, run also into this sound, and the word is accordingly pronounced *mish-un*. Thus too the former *g* in *e-rag-gerate* and *sug-gest*, runs into the soft sound of the latter *g*. To the same cause we may likewise trace the changing of the sound of *t* into *s*, in *cas-tle, nes-tle, epis-tle, glis-ten, chris-ten*, etc.; which are pronounced *cas-sel, epis-sl, glis-sn*, etc."

5. Sievers, Grundzüge der Phonetik, Leipzig, 1881, p. 138 f.; Vietor, Elemente der Phonetik und Orthoepie, etc. Heilbronn, 1884, pp. 138, 143.

6. An interesting confirmation of the views expressed in this article reaches back into Anglo-Saxon times where *h* is a spirant:—*drohnian* for *drohtnian*. Cf. also *thrisnes* for *thristnes: fæsnian* for *fæstnian*, Sievers' Gram. §196. 1.

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whistle, wrestle. b) Before *l*,—*bustler, hostler, ostler, nestling, rustler, wrestler, wristlet; 'driftless,' 'raftless,' 'shiftless.'*[7]

C. We have here several cases which come under the general tendency in the language to avoid two adjoining stops (mutes):—*bankruptcy, mortgage, waistcoat, wristband.* This tendency is too well marked to require extended illustration; notice *subtle* (but *sub-tile*), *debt, cupboard, artic,*' the '*Acs*' of the Apostles, '*pumpkin,*' *temptation, receipt,* etc.

It has already been implied that the chief cause for the disappearance of *t* in A and B, is to be sought in the preceding spirant. In questions of this kind, however, it is usually impossible to fix with exactness the relation between the parts of a complex cause: this makes it the more important that no factors be neglected. In the present instance we have first to observe that a nasal or a lateral explosive *t*, compared as to acoustic effects with the 'point' *t*, requires a correspondingly greater stress of expiration; and again, that such a sound becomes especially difficult and obscure after spirants: since it lies in the nature of the spirant to exhaust considerable breath, the special explosives in consideration become more difficult after them. These explosives, moreover, having under ordinary stress particularly indistinct acoustic effects, become further obscured to the ear in this close relation with the fuller open spirants.

If this be the correct view, we should expect the retention of these peculiar *t*'s, as well as of the guttural and of the labial explosives when the corresponding nasals[8] take the place of the spirants in the above scheme, nasals being favorable to the necessary breath supply, and having no interfering acoustic effects. The facts are in harmony with this inference:

a) After the dental nasal: *mantle, mantling, mount'nous, maint'nance,* etc.

b) After the guttural nasal: *frankly, uncle, frankness,* etc.

c) After the labial nasal: *temple, templer,* etc.

It remains only to add a word as to the exceptions to 'silent *t*.' Schooled consciousness in words always operates against the natural tendencies in a language. *Pestle* was for a long time not a popular word, and it is only in recent times that *t* has disappeared from the pronunciation. *Boastless, lastly, justly, mostly, shiftless,* etc., are, with most persons familiar with their use, conscious compounds; as they become popular words, and therefore subject to unstudied pronunciation, they conform to the regular rule.[9] It is only after administered caution that we learn to make *t* audible in *wristband. Gastly* is not a popular word, and is, besides, always under a specially strong accent.

JAMES W. BRIGHT.

German Grammar and Reader. Hermann B. Boisen's "First Course in German," Revised and Enlarged by Dr. Wm. Bernhardt. Third corrected edition. Boston: Carl Schoenhof. 1885. 240 pp. $1.50. (*No vocabulary*).

The object of this book is to furnish an aid to those that prefer to teach German in German and who believe that the secret of success in language-teaching consists in re-establishing as far as may be possible for the foreign language the conditions under which the learner acquired his native speech. The ground-work of the book consists of a "series of object and illustrative lessons," beginning with the drill upon the hand and fingers and spending some time with sixty objects (pencils, fruit, flowers, toys and images of men and animals) arranged on three trays according to grammatical gender. Then follow lessons upon a map of Europe, the face of a clock, a globe, pictures, etc., and the lessons are supplemented by a hundred and ten pages of unusually good selections for reading.

The plan and the manner of its execution betray the earnest and gifted teacher and there can be little doubt that with such a master and

7. Miss Ophelia in Uncle Tom's Cabin.

8. That nasals are particularly favorable to the utterance, immediately after them, of their corresponding mutes, is corroborated by a tendency in Sanskrit to develop, in these positions, 'inorganic' mutes; cf. *Whitney's Sansk. Gram.* §§. 207, 211. Many persons do the same in English in pronouncing, for example, *once* ('onts'). In the fact that this principle holds equally well for the obscurer nasal and liquid explosive *t*'s, we have strong indirect evidence for the above assumed influence of spirants.

9. Ellis, E. E. P., pp. 1011 f.; 1211, etc.

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with pupils still young, the method and the book will succeed in accomplishing what is proposed. That is, the pupils will learn to read and understand German, become acquainted with the simplest elements of the grammar, and acquire some facility in the oral use of the language.

Of course, they will get scarcely any of the intellectual training furnished by other modes of language-study, and will not attain that appreciative understanding of their own language which is scarcely to be gotten except by practice in translating from it into a foreign idiom, and in rendering in it ideas presented to the mind in a strange tongue. Furthermore, when the teacher is a genius, the book and even the method are minor matters. He will devise and practice his own method and does not ask to have plans made for him. It is for the average teacher that books must be prepared, and any book or method that demands from the teacher what is not in him, paves the way for its own failure. Nor was Prof. Boisen blind to this. In his preface of Christmas, 1881, he wrote: "And, after all, this little book was not originally intended for the teacher, but for my own pupils. I have no expectation whatever that many of my colleagues will at once assent to my views, and still less that they will adopt my plan. Nor can I in every case advise it."

Such as are not in thorough sympathy with the method and are not certain that they can carry it on with spirit and success to the end, had better let it alone. The book may, however, well serve a purpose not intended by its authors. It offers excellent material for reading at sight in classes that have already made some progress in the study of the language.

The preface by Dr. Bernhardt is unenglish and the ideas that it is intended to convey are bunglingly expressed. GEORGE HEMPL.

Le Theatre D'Alexandre Hardy. Erster Neudruck der Dramen von Pierre Corneille's unmittelbarem Vorläufer nach den Exemplaren der Dresdener, Münchener und der Wolfenbütteler Bibliothek besorgt von E. STENGEL. 5 Bände, 8vo. Marburg, Elwert; Paris, Le Soudier, 1884.*

In Vol. IV, p. 97 of the American Journal of Philology, notice was taken of the *Sammlung Französischer Neudrucke*, edited by Prof. Karl Vollmöller, of Göttingen, and the importance of the series was noted in view of the difficulty that Romance scholars generally experience in obtaining original editions of Middle-French authors. The timeliness of such reprints has been fully shown by the fact that several numbers of the Vollmöller publication have already received that attention from scholars which they deserve, considering the high esteem set on them, as literary creations, by contemporaries of their authors, and their present great value for purely linguistic purposes. When these monuments of the sixteenth century shall have become thus generally accessible to the student of language, we may expect light to be thrown on many of the puzzling problems of Modern French syntax and versification. The beginnings of Gallic speech have been for years the object of earnest investigation, and sufficient has already been done in this direction to give a survey of the most important laws that obtained in the historic development of this branch of the Neo-Latin idioms during the first transition period from the old to the new, from the fully synthetic to the semi-synthetic stage of speech; but the second transition period, the transference of semi-synthetic into purely analytic products; the important process of recasting and setting to a single mould (the logical order of phrase elements) the double taxis (grammatical and logical) of the Latin; the origin and growth of new forms of poetic expression—these are subjects that are beginning only to claim the attention of scholars in this young department of philology; and for the examination of them, cheap and handy reprints of such works as the Tragedies of Garnier and others are indispensable.

In the work mentioned at the head of this notice we have, belonging to this same period of language, another important publication, which inaugurates a second series of Middle French reprints, edited by Prof. Ed. Stengel, of Marburg. The selection of the author chosen to open the collection, Alexandre Hardy is appropriate in that he represents the next

*Extracted from the American Journal of Philology, vol. VI., pp. 360–62.

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step in the development of French literature after Garnier. In the latter, the greatest dramatic poet of the XVI century, we have a continuation of the tradition as established by Jodelle, whose chief character is found in a slavish imitation of the ancients.[1] His mission was to reproduce the Greek and Roman drama in French dress,[2] and consequently he did not reach the sympathies of the French people; while Hardy, on the contrary, for the first time in the literature, produced pieces whose immediate object was to draw the common folk. He did away entirely with the servile following of the classics, and through his clear and natural language, the variety of his representation, and his wonderful productive power, established a new school of literature, whence came Mairet, Rotrou and Corneille. As the veritable founder of the Modern French theatre,[3] as the representative of the liberty and franchise of the modern literary *Geist* in France it is peculiarly fitting that he should stand at the head of a series of reprints which shall represent the authors that gave the original impulse to this movement. The popularity which he enjoyed for nearly half a century is a strong reason too why we should study him to-day, when all the elements are being carefully noted that gave coloring to the early make-up of our different literatures. In the short space of thirty years (1593–1623) he composed over five hundred pieces, and during this time was connected with the celebrated Théâtre du Marais, of Paris, the repertory of which was composed exclusively of his works. In this prodigious fecundity of Hardy's genius, the celebrated founder of the Spanish theatre, Lope de Vega, who produced eighteen hundred pieces, is the only writer that can be compared to him. Hardy's intimate relation, furthermore, to Corneille, whose teacher and counsellor he was, lends a particular interest to his works, from which the author of Cinna confesses to have drawn much of his early inspiration. In his Examen de Mélite, Corneille writes, "Je n'avais pour guide qu'un peu de sens commun, avec les examples de feu Hardy."

1 Cf. Darmesteter et Hatzfeld, Le Seizième Siècle en France. Première Partie, p. 162.

2 Lotheissen, Geschichte der Französ. Lit. im XVII Jahrh. Vol. I, p. 297.

3 Guizot, Corneille et son temps, p. 130.

Of Hardy's numerous dramas, there have come down to us only forty-one pieces, distributed in five volumes as followed by the present editor. Vols. III, IV and V were never printed but once before, while of Vol. II a second edition is extant, but it is so rare that it could not be had for this reprint. Of Vol. I two editions appeared in France and one in Germany, but the editor has not been able to find the latter so as to make use of it. We have, then, for the text before us, the whole of the first edition, with the exception of the second French edition of the first volume, that contains eight pieces. Hardy's works, as existing in the Dresden, Wolfenbüttel and Munich libraries, have been drawn on for the Marburg publication. They stand in the following relation to one another for the volumes they possess:

Dresden,	I[2]	II	III	IV	..
Wolfenbüttel,	I[2]	II	III	IV	V
Munich,	I	..	..	..	..

A comparison of the Munich copy of the first edition of Vol. I with copies of the same Vol. for Dresden and Wolfenbüttel showed the second edition to be much the better one of the two, and consequently it has been selected here to work from.

So far as form is concerned, the editor has kept everything of the original except the long *s*, even down to the most trivial mistakes of the old copy. For readers who should like to examine more closely the recent investigations of Hardy and his works, it may be well to cite Lotheissen, Geschichte der Französ. Lit. im XVII Jahrhundert, B. I, 297 et seq.; Lombard, Etude sur Alexandre Hardy, Zeitschrift für Neufranzös. Sprache und Literatur, B. I, 161-185 et 348–397; Nagel, Stengel's Ausgaben und Abhandlungen auf dem Gebiete der romanischen Philologie, Heft XXVIII. The text is preceded by a set of variae lectiones drawn from the first edition of Vol. I, and also by a long list of emendations suggested for each volume separately.

Prof. Stengel promises for the following number of this series to give us the dramatic compositions of Montchrestien and of other important writers of the sixteenth and seventeenth centuries.

A. M. Elliott.

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TEXTUAL NOTES TO BEAUMONT AND FLETCHER.

All students of the Elizabethan drama—and it is to be wished that there were more of them—owe a debt of gratitude to the Rev. A. Dyce for his edition of Beaumont and Fletcher. His large acquaintance with the manners, literature, and phraseology of the time, enabled him to deal with a very corrupt text, and, probably, to do more than all future editors can jointly accomplish in restoring the work of the airiest and brightest genius after Shakespeare. Still, as could hardly be avoided in a work of such compass, some errors are left and some apparent misapprehensions occur; on a few of which the following suggestions are offered.

The Woman-Hater, I, 3.

"For a trutch sword, my naked knife stuck up."

Dyce, hesitatingly, refers to *truchman* (dragoman), an interpeter; but this has nothing to do with the case. Lazarillo, an omnivorous glutton, is giving mock-directions for his funeral. He wishes to be borne to the tomb on a charger, or great dish of ceremony; lettuce and salad are to be strewn upon his corse, and so forth. Is it not possible that the word is connected with the German *Truchsess*, or official table-server to a prince? At the coronation of the Emperor Joseph II, Goethe describes how the Hereditary Server (*Erbtruchsess*) ceremoniously brought from the barbecued ox a slice—doubtless carved with a knife of imperial proportions—to the emperor's table.

Philaster, V, 4.

"I would have made rare hafts and whistles of 'em,
But his shin-bones, if they be sound, shall serve me."

A mob of citizens, all handicraftsmen, have seized Pharamond, and are about to tear him to pieces, while grotesquely explaining the uses to which they will put the fragments. This citizen seems to be a cutler, and bespeaks the shin-bones for *hafts to whittles*, as I conjecture.

Knight of the Burning Pestle, V, 1.

"Hadst thou but seen little Ned of Aldgate, Drum-Ned, how he made it roar again, and laid on like a tyrant, and then struck softly till the ward came up, and then thundered again."

The speaker, a Londoner, is bragging of a drummer of the trained-band, at a sham-fight at Mile-End. I suspect it should be "till the *word* came up"; that is, the drummer beat softly while the word-of-battle was passing from man to man, until it came back to the captain.

Wit at Several Weapons, I, 2.

"Here's toward a castor ecastor for you."

Mr. Dyce says, "some quibble is evidently intended here," but apparently fails to see the joke. The person addressed is one Priscian, a poor scholar, whose speech is thickly interlarded with scraps of Latin. The speaker, who mocks Priscian's pedantry whenever he addresses him, gives him money to buy a new "castor," that is, beaver, or hat.

The Faithful Friends, I, 2.

"——passing the straits
"Twixt Mages-lane and Terra del Fuego."

Mr. Dyce annotates: —"Weber printed 'Mayor's lane.' 'Mages,' I believe, is 'Madges.'" Surely the Straits of Magellan are meant; though there may be an *équivoque* on Madge.

Ibid., II, 2.

"——if I were in question for my life I'd be prest ere I'd be tried by them."

The allusion to pressing to death, the penalty for refusing to plead, perhaps deserved a note.

Bonduca, V, 1.

"Show me a Roman lady, in all your stories,
Dare do this for her honour: they are cowards;
Eat coals like compelled cats."

Bonduca's daughter, on the rampart of the British fort, which is about to fall, taunts the Romans before stabbing herself. Mr. Dyce says, "It was a vulgar notion that cats, when angry, would eat coals." This explains half the phrase, but not the application to the Roman ladies, which is, of course, an allusion to the traditional suicide of Brutus's Porcia by swallowing fire.

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The Knight of Malta, V, 2.

"Were she the abstract of her sex for form," etc.

Gomera, the speaker, has poisoned, as he believes, his wife Oriana, in a fit of groundless jealousy, and afterwards bitterly repents his rash deed. Oriana, however, has not been poisoned, but stupefied by a narcotic, and cared for in secret by her friends. The sincerity of Gomera's repentance being apparent, his friends bring to him Oriana veiled, as a captive Greek lady who begs an asylum in his house. He refuses to admit her, alleging a vow that no woman shall henceforth dwell near him. Oriana is then unveiled, and recognized with general joy. It is worth noting that this is the situation in the *Alcestis*, when Heracles brings back to Adrastus his wife.

The Woman's Prize, I, 3.

"——marching away with
Their pieces cocked, and bullets in their [mouths."

Weber annotates that "before the invention of cartouches bullets were frequently carried in this manner;" but omits to explain that the most honorable terms of capitulation to a besieged place were those in which the garrison was allowed to march out with banners flying, drums beating, matches lit, and bullet in mouth, as if going to battle.

Ibid., II, 2.

"And that beard such a bob-tail, that it looks
Worse than a mare's tail eaten off with flies."

"Flies" is Dyce's correction, the folios having "fillies." But colts often gnaw the tails of the mares: do flies ever?

The Chances, III, 2.

The passage is hardly quotable; but the surgical treatment of which Antonio complains is that which was tried in the case of the Caballero de Febo:—

"——le echaron una destas que llaman melecinas, de agua de nieve y arena."
(*D. Quijote, I*, 15).

One wonders if this extraordinary catharsis has any historical foundation.

The Two Noble Kinsmen, I, 1.

"Primrose, first-born child of Ver,
Merry spring-time's harbinger,
With her bells dim."

Probably an error of the types for "harebells."

Ibid., III, 5.

"You most coarse frieze capacities, ye jane [judgments."

The folios read "ye jave judgments;" and editors and commentators have wildly conjectured "jape," and "jaw" and "sleave;" while Dyce argues for "jane," which he succeeds in proving to have been a kind of coarse fabric—spelled, then as now, however, "jean." The speaker is a pedantic school-master, fond of learned words, who is rating the morris-dancers for their "tediosity and disensanity," and calls them "*jejune* judgments."

Wm. Hand Browne.

La Poésie du moyen âge. Leçons et lectures, par Gaston Paris, Membre de l'Institut. Format in-16. pp. XIV, 254. Paris, Hachette, 1885.

The present volume offers us, for the most part, one of those welcome collections of occasional pieces by a master hand, which were before only to be found scattered through various more or less inaccessible publications. Of the seven articles here gathered, (La poésie du moyen âge—Les origines de la littérature française—La chanson de Roland—Le pèlerinage de Charlemagne—L'ange et l'ermite—L'art d'aimer—Paulin Paris et la littérature du moyen âge), only two, the second and third, had not already appeared in print, but the rest also, being now for the first time presented in a form to secure the attention of a wide circle of readers, have for the general public all the freshness of new excursions into an attractive and little trodden field.

Those who are already acquainted with the versatile productions of M. Gaston Paris in the domain of Romance studies, find one of his most engaging charms in the rare interest with which he succeeds in investing any subject treated, no matter how technical or erudite;

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and this quality of his work appears to all the greater advantage in lectures prepared, as were these, for the instruction and entertainment of public audiences, and reproduced, as here, in the exact form in which they were first delivered. It is rare indeed that the original investigator is found to be, at the same time, proficient and successful as a popularizer, yet, little as the author would be pleased to have the latter title applied injudiciously to himself, the collection before us is none the less decisive evidence of this unusual combination of gifts.

The reader will naturally not look, in these discourses, for a systematic introduction to the Poetry of the Middle Ages; but, if he be in any sense a lover of literary origins, he will scarcely fail to find in them a stimulus to undertake a more detailed study of the sources on his own account, while if he be a novice in the subjects here presented, he will see opened up before him a series of vistas that will be sure to excite gratified surprise no less than vivid curiosity. The appearance, in a popular form, of a work of this nature, will doubtless operate powerfully in two directions: It will, in the first place, bring more and more to the front the philistine question, curiously enough more vexed at present in France than elsewhere, whether a critical study of the literature of the Middle Ages is after all worth the while, and will incidentally do much to secure an affirmative verdict; on the other hand, it will be certain to attract an increasing number of enthusiastic workers into the field of Old French literature. The book is especially to be commended to those teachers and students of French who, before undertaking the laborious task of mastering the Old French language, wish to feel well assured that they are to be abundantly rewarded for their pains.

The wide bearings and scholarly import of the researches of which these pages may be regarded as in some sense an exponent, are convincingly set forth in the author's preface, which takes rank as one of the most important chapters of the work. Of the not unappreciative review (though from a wholly unsympathetic stand-point) which the book has already called forth from M. F. Brunetière, the distinguished literary critic of the *Revue des deux Mondes* (June 1, 1885, pp. 681–693), we may, perhaps, have occasion to say a few words in a future number.

H. A. TODD.

Anglo-Saxon Reading Primers, Edited by Henry Sweet, M. A. I. Selected Homilies of Aelfric; II. Extracts from Alfred's Orosius, Oxford (Clarendon Press), 1885. Price, one shilling and sixpence each.

The aim of the editor of this new series, is, according to the first preface, to give "extracts from the more important works of Old English literature in a convenient and easily accessible form, and in moderate compass." "The want of such a series," says the editor, "has often been felt by students who have worked through my Anglo-Saxon Primer and Reader, and are at a loss for further reading." The teacher and student will concur in these statements, and be prepared to welcome these texts as supplying a need which is thus modestly understated.

Each volume gives something less than eighty pages of text, edited directly from the best MSS., to which is added a glossary of such "words and meanings" as are not given in the editor's Reader; No. 2 is also supplied with several pages of Notes. By this happy thought of Mr. Sweet the student of Anglo-Saxon begins to approach the classical student in the facility of obtaining trustworthy material, nor do considerable results, particularly in the domain of Syntax, seem too much to expect to follow from this unique enterprise.

A clearer notion of the scope of these volumes may be gained by observing that the first contains Aelfric's Latin and English prefaces, and eight complete homilies. Thorpe's text is untrustworthy as to the accentuation of the MS., and in other respects, too, Thorpe proved capable of grave errors, as his omission of a long passage, supplied on page 25 of the Primer, testifies. As an editor of Anglo-Saxon MSS., Mr. Sweet has long since won the universal confidence of scholars; in these last volumes he has added to the many obligations due to him from all lovers of our oldest literature.

JAMES W. BRIGHT.

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Lessing, Geschichte seines Lebens und seiner Schriften von Prof. Dr. Erich Schmidt. Zweiten Bandes erste Abtheilung. Berlin, 1886.

In a short notice printed on the inside of the cover Dr. Schmidt excuses himself for not publishing the entire second volume of his Lessing-biography at the promised time. His call to the excellent position of "Director des Goethe-Archivs in Weimar" has probably been the principal occasion of this fragmentary issue. The most important works of Lessing's mature life: 'Laokoon,' the 'Hamburgische Dramaturgie,' and 'Emilia Galotti' are treated, however, in this volume, and it will certainly not be doing the author an injustice if we try to form an estimate of the work he has thus far accomplished.

Of all the German classics, Lessing has been one of the most fortunate. Not only were his works edited by so eminent a philologian and critic as K. Lachmann, but he also found in Danzel one of the ablest and most congenial of biographers. A vast number of publications at the recent memorial of his death have increased our knowledge in respect to the minutest details of his life. It is an easy and yet at the same time a most difficult task for the biographer to work with such material and with predecessors who have already set up the highest standard of achievement. Acknowledging the merits of Schmidt's labor: the abundance of facts, their skillful grouping, the fluent style, we still cannot say that he attains the ideal rendered necessary by the work of those who have preceded him. We require more than that which Schmidt has given us. A man of Lessing's extraordinary influence upon the German mind must necessarily be treated in a spirit that does full justice to him. We want to see his life arise all new before us, to see his development, his activity in the different spheres of mental life, his influence upon the nation and, above all, his position in the general history of his countrymen.

Gottfried Keller's cry: "Komm tapfrer Lessing," placed at the head of Schmidt's volumes will scarcely cause him to return to us. There is no doubt that an exact and minute knowledge of facts is necessary, in order that the historian may give us a true picture of his hero. But this is not all; and, if Schmidt has failed in his attempt, it is due to his lack of another and no less important requirement. By this we do not mean a philosophic construction of Lessing's views, which the poet-critic himself never affected, but rather that power of intuition which is able to reconstruct his life and character in the general framework of his times. The materialistic tendencies prevailing in the methods of our contemporary mental science, the desire to compete with the natural sciences in respect to complete exactness, have certainly influenced Prof. Schmidt as well. But it is amusing and gratifying to see how they are utterly insufficient to penetrate the secret of a personality, and how they can never transcend the limits prescribed by their own nature. Schmidt, for example, has diligently collected the material, he has read for his purpose books of the eighteenth century which other mortals would hardly take into their hands it is material well grouped, made palatable by certain charms of style; but the real essence of Lessing's nature and mission is never revealed to us. We need more failures like this in order to see the distinction between the natural and the mental sciences, and to become aware that both have their own methods and that the application of those of the one to the other leads finally to confusion and counter-sense.

To prove this we need look at Schmidt's treatment of the important question of the tragic in the 'Hamburgische Dramaturgie.' Above all it was necessary here to show the difference between the ancient and modern views of the world as they are reflected in the tragedies of both periods. Schmidt had to prove that *phóbos* and *éleos*, the effects of the ancient tragedy as required by Aristotle, were only possible in a time which believed in the ruling of an almighty, merciless fate. Lessing, fully convinced of the infallible authority of Aristotle, adopted "Mitleid" und "Furcht" without making clear to himself the Greek presupposition of fate. But as soon as he came to arouse *phóbos* and *éleos* by his own dramas he discovered the necessity of an equivalent for fate. And half unconsciously he substituted the "intrigue" for the "fatum" in which he, as a modern, could not believe. He thus approached the true modern idea of tragic guilt, as embodied in Shakespeare's

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dramas. But he only approached it, and one of the great defects in the character of Emilia in 'Em. Galotti' must be ascribed to this. We have a number of utterances on this subject by Lessing at various periods of his life. We can see how his mind was occupied by it, and we can follow the gradual development of his views. Schmidt in his superficial, journalistic manner has no time to follow them. Perhaps he even does not wish to consider them, as the pessimistic public for which his book is intended does not believe in guilt. He therefore hurries on to the main point in Lessing's discussions of the tragic: the explanation of the *kathar-sis*. But instead of showing us the meaning of Lessing's words in the light that might be thrown upon them by a comparison of all his views, Schmidt proceeds in his usual manner. He quotes all the Frenchmen with whom Lessing differed, says a few things about Lessing's stand-point, and finally concludes his presentation of the case by stating and accepting Jacob Bernay's opinion on the subject. It seems to be an occasion of especial delight to Schmidt, that the Greeks sometimes took a tragedy for their souls as we nowadays take castor-oil for another purpose. Prof. Schmidt's incapability of treating æsthetic principles, the utter weakness of the whole method appears, however, when, speaking of the cause of our enjoyment of the tragic, he says: "Unsere Lust am Trauerspiel liegt in unserer allgemeinen Aufnahmefähigkeit und in unsrem Trieb alle in uns schlummernden Regungen zu bethätigen."

It is useless for Schmidt to cover his bare, dry reasoning,—a manner of treatment always connected with this method—by the flowers of an elegant style. He greatly enjoys the use of metaphors, but he forgets that the gift of creating them has been denied to shallow reasoning. We instantly discover how eagerly he has to hunt for them and the author's constant state of breathlessness steals silently and uncomfortably upon the reader. What a torture, for example, to hear him call Lessing's treatise: 'Wie die Alten den Tod gebildet' "ein duftiges Opfer für die antike Weltanschauung und Kunst." Besides these unfortunate metaphors, we find a number of expressions which are entirely out of place in a biography of Lessing. We certainly do not believe in approaching the classics in full dress and kid gloves, but we equally despise that "Kneipendeutsch" which Schmidt is very fond of using. It is evident that he tries to imitate W. Scherer without having, however, Scherer's talent and sound judgment. But even Scherer in his desire to write an original style, is very often carried in wrong directions. The style of certain modern German journalists, an imitation of the French "causerie" which Scherer sometimes uses, is entirely contrary to the spirit of the German language. One need but look into German papers and periodicals of the common order to discover a provoking mish-mash, which passes for elegant German at present. The example of men like Scherer and Schmidt, who are presumed to understand the genius of the German language, will unfortunately only encourage this.

It has seemed necessary to speak of this last point, since Lessing himself was one of the greatest masters of German style. But if he could read Schmidt's book he would not only wonder at the style, he would be astonished at the whole curious picture which has been drawn of him in the nineteenth century. And perhaps he would really decide to come back again in order to show us who he was. Ja tapfrer Lessing, komm!

JULIUS GOEBEL.

The Syntax of the Subjunctive Mood in French, for High Schools and Colleges, by Alonzo Williams, A. M., Professor of Modern Languages in Brown University. Boston, Schoenhof; New York, Christern, 1885, 12mo., XII, 77.

The author's aim has been "to furnish a body of practical rules for class room use" and he has been eminently successful in his undertaking: this work is neat, handy, scholarly and well adapted to its purpose. Every French teacher well knows the great difficulty there is to make this perplexing subject of French Syntax comprehensible to the ordinary student. In many practical grammars, the details are so mixed, the essential are so bunglingly distinguished from the non-essential phrase-elements or, in some cases even, not at all separated, that the pupil hopelessly wades through the mass of material and comes out in the end with

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cruder and more confused notions of Syntax than when he entered upon the subject; for, generally speaking, he must have some idea of syntactical relations to begin French with in our colleges, after having gone through a preparatory Latin course. All these common causes of bewilderment for the student are happily set aside in Prof. Williams' little book and we have, for the first time in our country, the knotty problem of the French subjunctive presented in a clear, logical manner, where the material is carefully digested and the details so arranged as to naturally supplement the laws of Latin taxis. We must bear in mind that the work is intended for High-school and College students only, and, as they are generally familiar with Latin, the nomenclature and phraseology adopted in the Rules are similar to those they have been accustomed to use in the study of the Classics. Whether this is the correct point of departure for formulating the grammar rules of the French, or of the Romance idioms generally, may be subject to discussion, but there is no doubt that, in the present condition of our study, this plan will facilitate the acquisition of the laws of phrase-setting in the modern language for such learners as this treatise is intended to help.

The Modern French only is here taken into account, with frequent references, however, to similar constructions in the Latin. The book is beautifully printed, with all the principal Rules in large and heavy type; the examples are well assorted, clearly presented, and furnished with abundant notes and remarks in small print, and, at the end, there is a good word-index, which makes reference easy to all the chief subjects treated in it.

A. M. E.

ANDREAS: A Legend of St. Andrew. Edited with Critical Notes and a Glossary by W. M. Baskervill, Ph. D. Based on the Manuscript. Boston, Ginn & Co., 1885. Pp. IX and 78. Introd. price, 25 cents.

Dr. Baskervill, Prof. for English at the Vanderbilt University (Nashville, Tenn.), began his career as an English scholar with the publication of his Leipsic dissertation in 'Anglia' IV, 139–167 (also printed separately), 1881. This dissertation consisted of a critical text, with notes, etc., of the Anglo-Saxon version of the "*Epistola Alexandri ad Aristotelem*," one of the miscellaneous tracts bound up with the Béowulf MS. It is, however, only Baskervill's text with variations, based on Wülker's private collation, that has been published, the promise under Wülker's signature,—"Die erklärungen und weiteren verbesserungen zu diesem texte werden an andrer stelle abgedruct werden" remaining, to this day, unfulfilled. Simultaneously with the present publication, Baskervill's name appears associated with that of Prof. Harrison on the title-page of an American edition of Grein's Glossary as abridged and edited by Groschopp.[1]

The Glossary promised in the title at the head of this notice is not yet published, so that a complete review of Baskervill's treatment of the poem can only be given later. In the meantime the complete text, with notes, at a trifling cost, should be everywhere welcomed.

In the preparation of this text the editor has again been indebted to Prof. Wülker for a private collation of the MS. recently made, and he announces that his doctrine has been "to adhere to the reading of the MS. wherever it was possible." This commendable conservatism is certainly carried too far where, in the absence of *some* emendation, the fundamental requirements in the structure of the verse are destroyed. But with the readings from the editions (*Grimm*, *Kemble*, and *Grein*), when not received into the text, plainly given at the foot of the page, the student may be stimulated to make a choice between them, if not indeed to venture a suggestion of his own.

Although the editor's work bears the stamp of great care and industry, some omissions here and there appear. The parallelism between *l.* 1656 and *Jul. l.* 569 is certainly striking, and taken in connection with the phonetic argument makes Kluge's suggested reading '*acorc*' for '*aeor*,' more than probable. In this same connection (*Anglia IV*, 105–6) the editor may also find a confirmation of *benuum*, *l.* 1037: *fordénera*, *l.* 43, would deserve to be mentioned in the notes, if, as has been sup-

1. A Handy Anglo-Saxon Dictionary based on Groschopp's Grein, edited, revised and corrected, etc., by James A. Harrison, and W. M. Baskervill. New York and Chicago, A. S. Barnes & Co., 1885. A review of this work may be expected in the next number of the 'Notes.'

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posed (*Beitr. IX*, 299), such a form has a high determinative value for the poetic literature.

In the Introduction the authorship of the poem is summarily dismissed as being not yet determined, and as therefore of little consequence. It is to be hoped that this repeated evasion of problems relating to the authorship of Anglo-Saxon poems, upon which so much has been written by foreign scholars, may not become a fixed principle with American editors.

JAMES W. BRIGHT.

PERSONAL.

Dr. Heinrich Körting, Privat Docent for Romance Philology at the University of Leipsic, is now writing a treatise on the *Geschichte des Französischen Romans im XVII. Jahrhundert.* The work, of which three Lieferungen have reached us, will consist of two octavo volumes of about four hundred pages each, issued in four parts to the volume. We shall give special notice of this publication when the first volume is complete.

The important work, *Slawo-Deutsches und Slawo-Italienisches* by Hugo Schuchardt, Prof. of Romance Philology at the University of Graz, Austria, has been awarded the Volney Prize for 1885 by the French Institute.* For a review in detail of this epoch-making publication, see American Journal of Philology, vol. VI, pp. 89–94.

As a supplement to the above named treatise, Prof. Schuchardt is at present engaged on a subject of general interest to philologians, namely, *Ueber die Lautgesetze. Gegen die Junggramatiker*, in which the whole question of invariability of phonetic law will be discussed.

The *Choix de Contes Contemporains*, edited by Dr. B. F. O'Connor, Instructor for French in Columbia College, N. Y., is passing into a second edition, though a year has not yet elapsed since the first edition was published by Henry Holt and Company.

Mr. P. B. Marcou, a graduate of Harvard College (1876) and former Instructor in French at the Johns Hopkins University, is now at the University of Berlin, where he is working on the "Historical Infinitive in French," as a Dissertation for the Ph. D. Degree in Romance Languages.

Paul Meyer, Prof. at the École des Chartes, Paris, is engaged this winter on the long promised vocabulary to his *Recueil D'Anciens Textes Bas-Latins, Provençaux et Français.*

Profs. Arsène Darmesteter, of the Sorbonne, and Adolphe Hatzfeld, of the Lycée Louis-le-Grand, Paris, are ready for press with their French Dictionary, on which they have been working for ten years, and which will, without doubt, be a most valuable contribution to French lexicography. The work consists of two large octavo volumes of two thousand pages each, and faithfully represents the present language of France. These are the same authors, it will be remembered, who published in 1878 the excellent treatise: *Le Seizième Siècle en France.*

Prof. Gustav Körting, of the Akademie at Münster, Westphalia, is working on the third volume of his *Encyklopædie und Methodologie der Romanischen Philologie.* This valuable publication would have been completed before now, but for the unfortunate state of health in which, through overwork, the author has found himself for the past few months.

Prof. Wilhelm Vietor, of Marburg, Hesse-Cassel, has just begun to edit an interesting series, entitled: *Phonetische Bibliothek.* The first number contains the reprint of a Tübingen Dissertation, of 1781, by Christoph Friedrich Hellwag, entitled: *Dissertatio de Formatione Loquelae.* Hellwag was the father of the German triangle arrangement of the vowels, and very appropriately stands first in the list of those early writers on Phonetics whose works it is proposed to republish here. The publishers are the Henninger Brothers, Heilbronn, Germany.

* The Volney Prize, amounting to 1200 francs, was founded by Monsieur le Comte de Volney, in 1820. It is to be awarded every year by the French Institute to the author of the best work on Philology and especially on Comparative Grammar. Among the savants that have received this prize may be mentioned Benfey (1842), M. de Chevallet (1850), M. M. Barraud et Grégoire (1853), Koelle (1855–56), Miklosich (1857), M. de Rosny (1861), Max Müller (1862), Pictet (1863) and Bopp (1867).

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H. C. G. von Jagemann, a former Fellow of Romance Languages in the Johns Hopkins University and at present Professor of Modern Languages in Earlham College, Richmond, Ind., has been elected Professor of German in Indiana University, at Bloomington. Prof. Samuel Garner, who has filled the chair of Modern Languages in the latter institution for several years, will have charge of the Department of Romance Languages only. This division of the Modern Language Curriculum will take effect at the beginning of the next academic year (1866–7).

Dr. von Jagemann is now engaged on a "Manual of French Pronunciation and Versification," which he intends as a supplement to our common French Grammars and which will be ready in the course of this winter. He is also collecting material for an Italian Grammar, based on scientific principles.

Casimir Zdanowicz, for the last year Professor of Modern Languages in Shorter College, Ga., has been called to the Chair of Modern Languages in Vanderbilt University, at Nashville, Tenn., in place of Prof. James H. Worman, resigned. Prof. Zdanowicz is a graduate of the Lycée Bonaparte, Paris, was afterward a pupil of the Sorbonne and Collège de France, and had four years experience in teaching before he came to this country in 1875. He was for several years Professor of Modern Languages at the Kentucky Wesleyan College before he received a call to Shorter College. In his present position he will turn the instruction in a scientific direction, making use, as far as possible, of the language taught as a medium of communication.

Mr. Arthur W. Burnett, a graduate of Ann Arbor University (Mich.), after pursuing his special studies for two years at Halle and at Strasburg, has been received by his Alma Mater as Instructor in English.

A new edition of Sievers' *Grundzüge der Phonetik* is about to appear. Prof. Sievers (University of Tübingen) is also now seeing through the press the revised pages of his *Angelsächsische Grammatik*.

That less than a year from the date of publication has been required to exhaust the first edition of Prof. Brandt's *Grammar of the German Language* (Putnam's Sons) is most welcome evidence of a striving after thorough methods of instruction in German. Those already familiar with the superior character of this work, will be glad to know that a revised edition is now in preparation and will soon appear.

Mr. C. B. Wright (A. B., 1880, Buchtel College, Akron, O.), who for three years (1882–85) was a graduate student in German and English at the Johns Hopkins University, is now holding the chair for English Literature and Rhetoric at Middlebury College, Vt.

Mr. E. J. MacEwan, A. M., Prof. of English Literature at the Michigan State Agricultural College (Lansing), is passing his winter vacation (15 weeks) at the Johns Hopkins University in following courses in English and in Philosophy.

Mr. B. H. Smyth, formerly of "*Shakespeariana*" (Philada.) is now at the Johns Hopkins University where he is engaged in the Library, and pursues courses of study in English and German.

Prof. Cook (University of California), in the last number of the *American Journal of Philology*, gives us the second installment of his collection of Anglo-Saxon words accented in the Manuscripts. The material furnished by the Orosius, Part I. of Aelfric's Lives of Saints, and Goodwin's edition of the Life of St. Guthlac, is now completed. The inferences from this array of material are yet to be drawn. It is possible that these will lead to important modifications of various points in Anglo-Saxon and Middle English Grammar. If an active controversy arise as to the significance of these accents, we may certainly hope for better results than were brought about by an agitation of the same question in the days of Kemble.

T. F. Crane, Prof. of Romance Languages in Cornell University, has just brought out his 'Italian Popular Tales,' (Boston: Houghton, Mifflin & Co.) the publication of which on Nov. 14 was announced in the *Critic* of that date. This work has already received an extended and favorable notice in the *Nation* for Nov. 26, 1885:

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The difference between Germanic B. and Germanic A. (1.04 per cent.) represents words which have come to us through the Romance languages, and proximately from the French.

The difference between Latin B. and Latin A. represents, for the most part, words which have come to us through the Romance languages; thus 3422 words (35.70 per cent.) are French words derived immediately from Latin, while over against these must be set 196 words (2.04 per cent.) which are proximately Latin, but ultimately Greek.

The difference between Greek B. and Greek A. represents words which have come into English through Latin and French.

The words in French A. are only in part derived from ultimate Latin sources, other contingents being from Greek through the Latin (258 words), from various Germanic roots (99 words), from Greek directly (23 words), from Celtic (22 words), and from Romance, Oriental, or undetermined sources (75 words). Of the Germanic words 206 (2.15 per cent.) are ultimately derived from Scandinavian, and 63 (.66 per cent.) from Old High German.

Of the Oriental words, 26 are ultimately Persian, 10 Chinese, 4 African, 3 Egyptian, 2 Sanskrit, 2 Hebrew, 2 Arabic, and 1 each Hindoostanee, Malay and Cyprian; it will of course be noted that here, as throughout these computations, a repetition of the same word is reckoned as an independent vocable.

Modern Spanish is represented by 2 words, Italian by 2, and Welsh by 1.

The conclusions here reached do not necessarily invalidate those of Marsh and De Mille. The restoration of the omitted categories would involve a change in all the percentages, and a reinstatement of native English in the place which is usually, and perhaps justly, accorded to it.

ALBERT S. COOK.

University of California.

The Literature of the French Renaissance. An introductory essay. By Arthur Tilley, Fellow and Tutor of King's College, Cambridge. Cambridge: University Press. 12mo, pp. XVI., 200. 1885.

In order to give a correct impression of the scope of this scholarly little volume, it is necessary to emphasize, in the first place, that it is limited in the strictest sense to the range indicated by the sub-title. This study, in other words, is an exclusively preparatory one, and will not be found to contain, except incidentally, anything treating directly of the literature of the sixteenth century. All the more ample, as a consequence, is the opportunity afforded for presenting a comprehensive view of those irrepressible forces that were combining, toward the close of the Middle Ages, to render the period of the French literary renascence scarcely less interesting and instructive than the still more illustrious classical epoch which succeeded it.

The main divisions of the subject, as here presented, are three: the Character, the Antecedents and the Beginnings of the Renaissance in France. Under the first of these are discussed, in the broadest spirit, those general considerations which naturally precede and underlie so many-sided a study. The second is devoted to separate chapters on Mediæval Literature and Mediæval Learning, in which the author's predilection for the scholastic aspect of the subject is evident from the considerably greater length of the latter chapter and its fuller citation of authorities; while for the former he does but reveal the paucity of standard works on mediæval French literature by mentioning, in addition, of course, to the *Histoire littéraire*, only Aubertin's *Histoire*, Crépet's *Poètes français* (an anthology in which the earlier writers are scantily represented), and Saintsbury's excellent but necessarily too brief *Short History*.

The third section deals with the political influences of the time, the revival of learning and the introduction of printing. To the above are added a final survey of the subject, and several valuable appendices.

On p. 46, if the author seeks accuracy in giving the name "Quesnes or Coësnes de Béthune," he would have done well to introduce the oblique case (Conon), as being the form which, for consistency and by the analogy of common nouns, is preferably adopted in proper names displacing the accent, as well as in those in which the accent is invariable, for example, Guesnes, Ganelon; Girars, Girart.

An erroneous impression is given in a foot-

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note on p. 58, to the effect that "there is a good sketch of the 14th cent. literature, by J. V. Leclerc, in the *Hist. litt.* XXIV, 439–455." Over 600 pp. of that volume are devoted to a 'Discours sur l'état des lettres en France au XIVème siècle,' of which the portion cited is only a minor subdivision.

Of the work as a whole it may be said that its style is engaging, its choice and presentation of materials eminently judicious and suggestive, and its entire treatment characterized by enthusiastic and pains-taking study. It is to be hoped that the author's present engagements in the field of Roman History at Cambridge University may not too long retard the continuation of a work so happily begun.

It seems regrettable, by the way, that the happy initiative given by so influential a man of letters as Mr. J. R. Green, in the use of 'Renascence' for 'Renaissance,' should not have been more gratefully and generally followed by subsequent English writers.

H. A. TODD.

A Handbook of Poetics for students of English Verse. By Francis B. Gummere, Ph. D. Boston; Ginn & Co., 1885. Pp. VI, 250.

In a paper read before the Modern Language Association, Dec., 1884, I mentioned among the helps sorely needed in the teaching of English Literature a concise practical treatise on English Metres. The present work, although not prepared in direct answer to this demand, is a response, in part at least. It is arranged in three parts, treating of the Subject-Matter of poetry, then of Style, lastly of Metre.

The second part, on Style, does not commend itself to me. It is little else than a condensed treatise on Rhetoric, occasionally offering an original conception, but in the main keeping within routine lines. Besides, the special connection between rhetoric and poetry is not obvious. My individual preference is for keeping them as far asunder as possible. The less readily poetry lends itself to rhetorical analysis, the more truly poetical it is. Prof. Minto's *Manual of English Prose* will do for the rhetorical and logical side of our literature all that the most exacting teacher can demand.

The first part, on Subject-Matter, treats of the several kinds of poetry, i. e., epic, lyric, dramatic. This part gives evidence of the author's wide reading and close thinking. He has carefully worked in a field where I used to like to roam, namely, in the history of literature and literary forms. As a start, his treatise is excellent. But only as a start. It does not give enough to satisfy any one, least of all the earnest teacher. It provokes one by its bare mentionings of authors and books that have played a determining part in the evolution of modern expression. Thus, what good to say that the *Psychomachia* of Prudentius "was the herald of a long line of allegorical poems." The poem merits a full analysis. Again, why not give abstracts of the late Greek prose romances, of the earlier Visions and Wanderings, of the New Testament Apocrypha? My earnest exhortation to the author is to expand his 80 pp. into an independent volume of 800 pp., co-ordinating for us, as best he may, the prime factors in that huge creative impulse which we call mediæval literature.

In the way of detail criticism, I fear that he has overlooked Coleridge's distinction between "fancy" and "imagination." Otherwise he would scarcely have written, p. 17, "As reason waxes, fancy wanes." Substitute imagination for fancy, and the proposition may perhaps pass. But fancy and reason are companions. Whenever the man of reason metamorphoses himself for the nonce into a poet, he is always fanciful. The eighteenth century in England was the age of reason, and its poets—from Pope downward—reveled in fancy. Witness the *Rape of the Lock*.

Concerning the third section, Metre, my only regret is that it does not occupy the entire volume. The author has not space enough to do justice to the subject, or to himself. Thus, two pages are scant allowance to the Sonnet, that pride of the poet and crux of the poetaster. No note is taken of the subtle, but close correspondence between Metre and Mood. A writer in the *Athenæum*, Dec. 5, '85, discussing the objectionable lines "To Mary" in the suppressed Byron quarto of 1806, argues that however faulty they might be, "the boy was in earnest when he wrote them [the first six stanzas]; and he wrote them in a metre which will forever be associated with earnestness—the metre of *In Memoriam*." In view of the

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correspondence between Metre and Mood, we can scarcely glide, as suggested p. 238, from the Spenserian stanza to the *ottava rima*, by merely characterizing the latter as simpler and easier-paced. Spenserian stanza is nothing if not dignified, too dignified to be even forced into satire. Whereas *ottava rima* has an innate and well-nigh irresistible tendency that way. Its terminal couplet produces a grotesque, jigging effect, as one of Byron's critics pointed out long ago, and as Byron himself knew perfectly when he indited *Don Juan*.

Blank verse is handled well and at length. Yet I fail to understand why Wordsworth and Byron should be ignored, and Tennyson put off with a line, p. 199, top. Wordsworth's blank verse is a model of lucid exposition, Byron's of feigned doubt or intense defiance, while Tennyson's is great in many more ways than mere "delicacy of construction." Stedman is quite right in dwelling upon the originality, the strength and condensation, the virility of Tennyson's heroic blank verse, in distinction from his idyllic. The quotation from *Faustus*, p. 227, is awkwardly introduced; the student might easily blunder into assigning it to *Hyperion*.

There are numerous points, some general, some special, that I should like to discuss with the author. For instance, *why* Dryden and his set tried so persistently to force riming couplets on the stage. Was it not because blank verse in the hands of the later Stuart dramatists had become so incoherent in structure as to be undistinguishable from prose?

For the purposes of the present volume too much space is allotted to the Anglo-Saxon and Early English period. Our verse begins for ordinary students with Chaucer. The sporadic remains of alliteration and *Hebungen* can be touched upon lightly in passing. Our students need, first and last, thorough training in the more common forms of verse as they are used by the greatest poets, and to this end everything else should be sacrificed in such a manual.

J. M. HART.

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THE ETYMOLOGY OF *inveigle*.

Serenius derives it "from the Germ. *wiegeln*, in *aufwiegeln:* to excite, Swed. *upwiglia*, a frequentative of the M. Goth. *wagian:* to excite, to move." This is impossible on account of the intial *v*. Ihre, on the contrary thinks that the Swedish word may come from the English: A. S. *wiglian*, to beguile. But Junius and Skinner suggest that *inveigle* may be from the French *aveugle:* blind, *aveugler:* to blind, hoodwink, deprive of sight; hence *inveigle* would mean: to blind the eyes, or, metaphorically, the mind, and thus to mislead, to entice; equivalent to the English expression "to throw dust in the eyes" (Richardson). Müller's Etymologisches Woerterbuch derives our word from the Italian *invogliare*, which means to raise the desire or wish of somebody; "but other words, especially the Fr. *aveugler*, It. *avocolare*, Prov. *avogolar* seem to be mixed up with it." Wedgwood sides with Müller: "it is probably from a false notion of the etymology, that we find it spelt *aveugle*." Palmer's Dictionary of Corrupted Words takes it from the Fr. *aveugler:* "the *in-* was perhaps due to the idea that the word meant: to draw in, to ensnare; perhaps a connection was imagined with *inveigh*—Lat. *invehere*." Webster's and the Imperial Dictionary likewise derive it from the Norm. *enveogler;* Fr. *aveugler*. Skeat would take the word from the same source, if it were not for the spelling.

This derivation certainly looks reasonable enough, as far as the meaning of the word is concerned; the only difficulty would be to account for its form. Many different spellings are cited in the dictionaries, all representing however the tonic vowel as an ī (Continental) sound. If we can account for this sound, we should consider the derivation from Fr. *aveugle* as established. Lat. *ŏ* tonic gives us in Anglo-Norman *oe* or *eo* (representing perhaps an *o* umlaut); this gives us in Middle-English *e*, later an ī sound, e. g. Lat. *bŏvem* > Norm. *boef* > M. E. *beef;* Lat. *pŏpulum* > Norm. *poeple* > M. E. *peple, poeple, people;* Lat. *prĕbē're* > A. N. *pruver*, but as a tonic syllable, 3d. pers. plur. *proevent*, > M. E. *preoven, preven*, preserved in the compound *reprieve;* Lat. *mŏvē're* > M. E. *meven*, etc. Therefore from Lat. **in-ab-ocul-are* we get by regular change the A. N. *enveogler*, cited in Kelham's Norman Glossary; hence the M. E. *envegler*, the tonic vowel changing according to the regular rotation of English vowel-sounds, into an ī sound, represented in this word by *ei*. The representation

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of the ī sound by *ei* is perhaps no more strange than the representation of the same sound by *ie* in *retrieve*, the derivation of which from A. N. *retroever*, Fr. *retrouver* is undoubted.

HANS C. G. VON JAGEMANN.

Earlham College.

The Third Annual Convention of THE MODERN LANGUAGE ASSOCIATION OF AMERICA was held at Boston University, Boston, on December 29th and 30th, 1885. About sixty professors and instructors were present from forty-one different institutions and seventeen states. At the four sessions of the Convention the following ten papers were read by their authors:

On the best Method of teaching Modern Languages, by Dr. Paul Carus, Boston; College Instruction in Modern Languages: What should be taught, by Mr. William Cook, Massachusetts Institute of Technology, Boston; The *Realgymnasium* Question in Germany, by Prof. A. M. Elliott, Johns Hopkins University, Baltimore; German Classics as Means of Education, by Dr. Julius Goebel, Johns Hopkins University, Baltimore; The Place of English in the College Curriculum, by Prof. Th. W. Hunt, College of New Jersey, Princeton; On the use of English in teaching Modern Languages, by Prof. H. C. G. von Jagemann, Earlham College, Richmond; The Collective Singular in Spanish, by Dr. Henry R. Lang, Charleston High School, Charleston; Requirements in English for Admission to College, by Prof. Jno. G. R. McElroy, University of Pennsylvania, Philadelphia; Adjectival and Adverbial Relations; their Influence upon the Government of the Verb, by Prof Sylvester Primer, College of Charleston, Charleston; Modern Language Study in Ontario, by Mr. Charles Whetham, Johns Hopkins University, Baltimore. Besides these, three other communications were presented, from Prof. Alcée Fortier, of Tulane University: The French Language of Louisiana and the Negro-French Dialect; from President Henry E. Shepherd, of the College of Charleston: A Review of Gosse's 'From Shakspeare to Pope'; and from Prof. J. J. Stüertzinger, of Bryn Mawr College: Remarks on the Conjugation in the Wallonian Dialect.

A specially interesting feature of the third session was the appropriate remarks of President Eliot, of Harvard University, on the introduction of Modern language study into the schools preparatory to college. He urged upon the members of the Association, in forcible language, the great importance of directing their efforts toward a thorough reform in this branch of our educational system as the surest basis for improvement in the colleges, and cited the good results that had accrued from the unity of the Ontario scheme of education, which he regarded as worthy of imitation.

From the German Philological Association (Modern Language Section) a letter was received, through the President, Prof. Wilh. Vietor, containing a resolution, passed at their meeting in October last, expressive of sympathy for their sister Association of America in its aims and efforts at reform.

The next annual meeting of the Association will be held in Baltimore, during the Christmas holidays of 1886.

THE ETYMOLOGY OF *endemes(t)*.

So far as attempts have been made to trace the derivation of the Anglo-Saxon adverb *endemes(t)*, association with *ende* 'end' has been assumed. Leo, restricting his references to two passages (Aelfr. Hom. II, 214, 516), confidently translates—"endlich;" and it is significant to observe that Thorpe, at these places, had translated by "finally" and "at length" respectively. Ettmüller (Lex. p. 21) offers a choice: "Aut substantivum *endeme*, *-es*, si *endemes*, praeferas, statuendum videtur, aut superlativus adjectivi deperditi *ende* ponendus;" and then, by way of exclusion, adds,—"compositam esse vocem ex *ende* et *mœst* non credo." He defines with "*pariter*, *extremo*," and notes Boeth. ch. 41, §1. It is to the corresponding metre in Boeth. that Grein's[1] purely subjective definition, "*penitus*, *prorsus*," refers,—further occurrences, from Ps., being separately arranged under "*simul*."

The opinion here offered is, that *endemes(t)* is always best translated by *pariter* (or the

1. Groschopp's Grein has *endemnes* (for *endemes*),—an oversight made doubly strange by its repetition in the late American edition of that work.

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synonymous *simul*), and that this is its strict etymological signification. *Ende-* is not to be connected with *cnde* 'end,' but — *efne-* > *emne-* > **enne-* > **ennde-* > *ende-*. This course of development was afterwards exactly repeated in Middle English in the case of *anen(t)*, *anende*, *anendes*, etc., < *on emn* (on efn), 'anent,' and can therefore hardly be brought into question. The second part of our word is doubtless a superlative ending, either *-mes(t)*, (*-mest*), or, as an adverb of manner might require, the genitive case of *-ma*, *-mes*, which by anology was sometimes extended to *-mest*. The curious forms *emdenes* and *emdemes* in the Lauderdale Orosius (Sweet's ed. p. 86, l. 15; p. 139, l. 7), may have been written with an etymological sense of the first element.

JAMES W. BRIGHT.

Geschichte des gelehrten Unterrichts auf den deutschen Schulen und Universitäten vom Ausgang des Mittelalters bis zur Gegenwart. Mit besonderer Rücksicht auf den klassischen Unterricht. Von Dr. Friedrich Paulsen. Leipzig, Verlag von Veit & Co. 1885, 8vo, pp. 811.

The believers in the study of Modern languages as, upon occasion, an equivalent for Latin and Greek can scarcely be grateful enough for the service which Prof. Paulsen has rendered them in his present volume. Instead of opinions and endless talk we here get historical facts; and to disregard the lessons of history would be too manifest a sign of unpardonable ignorance and obstinacy. Coming, moreover, from Germany, as the seat of classical scholarship for centuries, this book is of prime importance and especially convincing power.

It was, in the first place, a most happy thought that led Prof. Paulsen to follow the historical development of classical education with a view to determining the position of Latin and Greek in the future. For the opposition to the omnipotent sway of these languages in the educational system is not of recent date in Germany. Various influences have for a long time been at work to undermine their former position, and it was high time to inquire of history in what relation the study of the ancient languages stands to our present modern life. It is evidently beyond the limits of this review to give a full account of Dr. Paulsen's interesting and in many points most excellent work; we shall rather discuss the results he has attained. But while recommending our readers to peruse the book for themselves we cannot refrain from sketching, at least, a few outlines.

Running through the long history of classical education there seem to be two great tendencies, which vary with the "Zeitgeist" of each successive period. The study of the ancient languages has always been considered either as a means of higher education and culture, or as a means of purely intellectual training. It is not difficult to prove this, although Paulsen has not drawn the obvious conclusion. The early German humanists, inspired by the classic ideal as revived in Italy, and deprecating the rudeness of their contemporaries (monks, clergy, etc.), necessarily made the strongest efforts to elevate their nation. The leaders of the new movement were fully aware that they were fighting barbarism by a higher ideal of human culture, and Erasmus as well as young Melanchthon made this the well-defined aim in their programme of University reform. Times of great enthusiasm, however, are not lasting: they are generally followed by periods lacking in genius and mental power. And it is the curse of the generations and individuals thus belated, to cling to superficial mechanism and mere form. Thus we find the seventeenth and a part of the eighteenth century paying their principal attention to a mechanical mastering of the Latin language and its grammar. A narrow-minded orthodoxy has suppressed the ideals of the humanists, and the poets are slavish and ridiculous imitators of the ancients.

For a deeper conception of antiquity as well as for his reforms in the field of education, the German nation owes the greatest debt of gratitude to Herder. Through his influence the ideas of the humanists of the sixteenth century are revived, developed, realized: for a second time the ancient classics become the means of a higher culture. The process of attaining this, however, differs totally from that of the earlier period. Instead of imitation we find an independent assimilation of the best ancient elements. The Germans awaken to self-consciousness, and instead of calling their own national poetry barbarous, the most ardent

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admirers of antiquity create a national literature in many respects equal to the Greek (Lessing, Herder, Goethe, Schiller). And while looking to Greece for the true human ideal—to realize which is, as F. A. Wolf and W. von Humboldt openly maintain, the object of classical study —*the German poets create a new, a modern human ideal*, which has the advantage of being much more closely related to ourselves as moderns. There is no doubt that the ancients have already fulfilled their vocation of being the teachers of a higher humanity. Indeed a glance at the present state of classical study will reveal the fact that the Greek and Roman authors have become the objects of a cool and scrutinizing scientific investigation rather than of enthusiastic admiration and imitation. The reactionary attempt of the Prussian government to re-establish the old "Lateinschule" has been a failure and has only proved the resemblance of our present age to the seventeenth century.

Having recognized the fact that the Germans and other nations, by the aid of the ancients, have attained a mental culture resembling the ancient, but at the same time essentially different from it, and finding furthermore that our present era with its broad and various fields of knowledge requires attention in our educational system, it is useless to deplore the disintegration of the classical studies. Shemitic and Sanskrit philology flourish without being taught in the Gymnasia. Besides, the love for Greek poetry is so deeply rooted in the German nation, its own classical poetry is so intimately connected with Greek literature, that the Greek poets and writers will always be read, at least in good translations. But the question arises, how to find an equivalent for the elements of a higher culture which are contained in the ancient authors. While we are able to train the reasoning powers of youth by other studies as well-suited as Latin and Greek grammar, it is necessary to introduce educational means which are capable of *elevating* the pupil and preventing his falling into that barbarism prophesied by the classical scholars. It is but logical to say, that we have to make him intimately acquainted with those works which express the modern human ideal in a most perfect manner. Prof. Paulsen in the final chapter of his book gives a similar answer, proposing a thorough study of German literature and philosophy. No reflection is intended, but it must be admitted that his reply is somewhat hesitating. He is still bound by the power of a long tradition and, in spite of all the histories of German literature, the educational value of the German classics has not yet been sufficiently set forth. But even so Paulsen had the greatest authorities on his side, showing the slow return of the German mind from a onesided classical education.

Herder again, notwithstanding his enthusiasm for Greece, was among the first to observe the disproportionate attention given to the ancient classics in our schools. His "Fragmente zur deutschen Literatur" complain of the injurious influence of the Latin upon the German mind, language and style, and urge a more national and modern education. Even Goethe, the modern Greek, seeing the success achieved by the Romantic school in returning to the national life and poetry, had to confess: "dass die Romantiker *einen jeden wieder zum Zeitgenossen seiner selbst machen*, da sie *ins Leben* eingreifen." He was fully convinced that the chasm between educated and uneducated must needs be filled up and that this could only be done by basing our education upon modern ideals. And Jacob Grimm, though praising the influence of the ancient languages, said in the year 1849: "Der Augenblick wird herannahen, dass auch die deutsche Sprache dem ganzen Volke zu Fleisch und Blute geht und nicht länger nur verstohlen und matten Niederschlags, sondern mit vollem Segel in alle unsere Bildungsanstalten bleibend einziehen darf. Dann kann jeder practische Gebrauch der klassichen Sprachen und alle Zurüstung darauf erlassen bleiben, ihr historisches Studium desto angestrengter und uneigennütziger betrieben werden."

The task of the future will be to devise, for those of our institutions which have the courage to break with an old tradition and base their education upon modern ideas, a systematic, pedagogically-ordered plan for a more thorough study of the German classics. Promising to make an attempt in this direction in one of the future issues of the NOTES, we must venture once more to express our heartiest thanks to the learned author for his able and suggestive work.

JULIUS GOEBEL.

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From Shakspeare to Pope. An Inquiry into the causes and phenomena of the rise of classical poetry in England, by Edmund Gosse, Clark Lecturer in English Literature at the University of Cambridge. New York. Dodd, Mead & Company. 1885.

This volume is the result of a series of lectures delivered before the Lowell Institute in December, 1884, and also at Johns Hopkins University, Yale College and other places. The aim of the distinguished lecturer is to explain the rise of classical poetry in England without resorting to French influence. In order to accomplish his purpose he seeks for the sources of the classical influence not only in England, but within the limits of the seventeenth century. In the lecture on Davenant and Cowley, Mr. Gosse says: "At the present day it is a great temptation to those who have made special periods and segments of the poetic produce of a nation their peculiar care, to exaggerate the value of what they have unearthed. * * * From this narrowness, from this provincial attitude, which may easily become a snare for those who pursue literature alone, the study of the history of literature may be recommended as an escape." With this general principle so clearly and concisely stated we are in full accord. Then comes his application of the principle. "A writer too crabbed or too insignificant to claim our praise on the score of his verses alone, becomes interesting at once, and important, when we see that he possessed an influence over a younger writer than himself, who attained genuine success or when he marks a step in the range which culminated at last in a poet." It is our present purpose to attempt to show that the application, which the critic makes of his principle misleads him to give undue prominence to poets, of whom the general reader of literature has little if any knowledge.

The problem which Mr. Gosse seeks to solve is simply this: How did romantic *overflow* (a new term for *enjambé* lines) become classical *distich*? His argument is in brief, that, because Edmund Waller, a poet overpraised by his own generation, and neglected ever since, wrote distich, which appears to be classical, as early as 1623, therefore to him and other minor contemporaries, who felt and acknowledged his influence, the rise of classical poetry is due.

If we follow the general principle so admirably laid down by the lecturer, and take the history of literature instead of the literature of the seventeenth century, we should begin not with English poetry at the death of Shakspeare, but with Shakspeare himself, and end not with the Restoration, but with Pope. From this wider outlook the problem becomes: How did the romantic distich of Shakspeare become the classical distich of Pope?

Let us begin with one of the early comedies, The Two Gentlemen of Verona (1592–3) Act I, Scene II, Julia and Lucetta.

Jul.—What thinkst thou of the fair Sir Eglamour?

Luc.—As of a knight, well-spoken, neat and [fine;
But were I you, he never should be [mine.

Jul.—What thinkst thou of the gentle Proteus?

Luc.—Lord! Lord! to see what folly reigns [in us!

In this example the expression is evidently more studied than the thought. Passing to romantic *overflow*, as represented in the Tempest (1610) let us take the speech of Miranda, Act I, Scene II.

"O, I have suffered
With those that I saw suffer: a brave vessel,
Who had no doubt some noble creatures in her,
Dashed all to pieces."

Here the thought is evidently more studied than the expression. If we pass from this example to Lycidas (1637) selecting the well-known lines:

"Blind mouths! that scarce themselves know [how to hold
A sheep-hook, or have learnt aught else the [least
That to the faithful herdman's art belongs."

we comprehend at a glance that, while in the romantic overflow of Shakspeare, thought is more studied than expression, in the scholastic overflow of Milton expression is neglected to that degree, that a reaction is inevitable.

The earliest lines of Dryden, those on the death of Lord Hastings, indicate that he felt

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the influence of reaction. Though the metaphysical conceits in these lines are frequently pointed out, it is of prime importance to notice his use of distich. Now we claim that it is more philosophical to ascribe his employment of the couplet to the necessary reaction, which followed the extreme practice of the scholastic overflow, than to attribute it wholly to Waller and his contemporaries. The history of literature is concerned not so much with Dryden's failure to introduce distich into a sphere of poetry whose form had been determined by the great dramatic geniuses of the Elizabethan age, as with the more important fact, that his apprenticeship in the hack writing of rhymed comedies enabled him to become the satirist, whose distich, reacting from scholastic extremes, prepared the way for the classic distich of Pope. The request which Dryden is said to have made of Milton, that he might dramatize Paradise Lost, and the reply of the aged poet that the dramatist might *tag the verses*, if he wished, throw more light upon scholastic overflow, and the natural reaction against it, than all the poetry Waller ever wrote.

While Dryden succeeded in bringing English poetry back under the trammels of distich, he did not always confine himself to the couplet. Perhaps the best characterization in Absolom and Achitophel is that of Shaftesbury, of which the most effective part is the familiar triplet:

"A fiery soul, which working out its way,
Fretted the pigmy body to decay
And o'er informed the tenement of clay."

As in the middle comedies of Shakspeare there is a nice balance by means of which thought and expression are held as it were *in equilibrio:* so in the satires of Dryden there is a similar adjustment. The first equipoise suggests that a preponderance in favor of expression is at hand; the second that a turn in favor of expression is immanent.

Pope begins by studying expression for the sake of the thought, and at some stages of his work, as in parts of the Essay on Man, he evidently studies expression for the sake of expression alone. We will take as a fair example of classical distich the familiar verses:

Soft is the strain where Zephyr gentle blows,
And the smooth stream in smoother numbers [flows;
But, when loud surges lash the sounding shore,
The hoarse rough verse should like the torrent [roar.

We have thus hastily passed from Shakspeare to Pope, taking familiar passages from leading poets to illustrate the natural transition from romantic to classical distich. It seems that this course has the positive advantage that it gives us a few links in the great chain of the historic continuity of English Literature from Beowulf to the Idylls of the King, and also the negative advantage that it does not bring to our notice authors who were long ago consigned to merited oblivion.

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Das Pronomen bei Molière im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch von Hermann Schmidt. Kiel; Lipsius & Tischer, 1885. 8. 58 S. M. 1.60.

The present treatise is one division of a work for which, under the title of "Die syntaktischen Eigenthümlichkeiten der Sprache Molière's im Vergleich zu dem heutigen und dem altfranzösischen Sprachgebrauch," a prize was awarded by the philosophical faculty of the University of Kiel. The aim of the portion of the work here separately published, is to show that in the syntax of the pronoun in Molière there are uses which deviate from those at present prevailing, to study such deviations both from the point of view of the thirteenth century and of to-day, and to show that they are remnants of the older language. The work, then, is of special interest to the student of historical French syntax.

One of the most prominent features which distinguish the syntax of the Old French from that of the present day, is the freedom of the former in the use of its pronouns. The atonic personal pronouns, for example, could occupy positions in relation to the verb which the accepted usage of to-day does not allow, and the tonic was often found in cases where it is now agreed to use the atonic only. The language of the seventeenth century had still retained many traces or remnants of this freedom of the Old French, and a study of these peculiarities

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becomes especially interesting in a writer like Molière, where the older usage and the usage of to-day may be studied side by side. The aim of the author has been to prove the existence of all deviations by the citation of numerous examples, rather than to give any exact statistics or conclusions regarding the frequency of such peculiarities in the language of the writer, or to estimate the influence which they may have had upon his style in general.

The analysis of the pronoun and arrangement of cases referred to, is excellent. Numerous examples from the Old French are given, in each case, in support of the same usage as still employed by Molière. Tobler's "Beiträge zur französ. Grammatik" are often brought into play in the determination of points in the older language, while Lücking's "Französische Grammatik" is most frequently the author's standard for the usage of to-day. The use and omission of the atonic personal pronoun as subject, the omission of the impersonal *il*, and of *en*, where present usage demands their insertion, the use of the tonic for the atonic (*parler à toi* for *te parler*) and *vice versâ*, the use of the possessive for the personal (*sans votre respect* for *sans respect de vous*) and *vice versâ*, the use of *quel* for *lequel*, and of *aucun* for *quelque*, are a few of the many points of difference which are here cited and exemplified.

The last division of the treatise, which discusses the position of the pronoun, is one of special interest. The usage of to-day (with some few exceptions, as in case of *faire, laisser*) places the conjunctive personal pronoun used as object, before the *verbum infinitum* and not before the *verbum finitum* or ruling verb of the sentence. The Old French usage was just the reverse. And in Molière we very frequently find this older usage still existing, even in cases where to-day such a position of the pronoun would give another meaning to the expression, as in the sentence: *J'ai cru qu'il lui fallait parler d'argent*, that is, *il fallait qu'on lui parlât*, which to-day could only mean: *il fallait qu'il parlât*. As regards the position of the relative pronoun, frequent cases are adduced in which the antecedent is separated from it by other phrase elements. This is often seen in Old French construction, but modern usage usually demands that the relative follow immediately the word to which it refers. With the infinitive used negatively, the order most preferred to-day: *ne pas-pron.-inf.* (*pour ne point vous mentir*) is the one least used by Molière. The order *ne-pron.-inf.-pas* is likewise seldom used. The third order: *ne pron.-pas-inf.*, is, the author tells us, by far the most frequent in Molière, but, save the citation of some thirty instances, to which he adds: "*etc.*," he does not give us more definite results.

The presentation, in well arranged order, of so large a number of individual points of deviation from modern usage in the pronoun of Molière, is accordingly the conspicuous merit of the work. A résumé of general results arrived at might have added much to its practical interest.

B. L. Bowen.

QUERIES AND ANSWERS.

Ques.—How should an American instructor teach his pupils to pronounce the French liquid *l* in such words as *fille*, *houille*? Must he follow Littré or must he conform to the teaching of native French teachers in the United States whose practice is usually in disaccord with the precept so emphatically laid down by Littré, the highest authority?—X.

Ans.—Littré is not "the highest authority" in matters of pronunciation. It would take too long to discuss the pronunciation of the so called liquid *l* here. All the practical necessary information on this subject will be found in Ploetz, 'Anleitung zum Gebrauche des *Syllabaire*, etc.', 4th edition, 1864, p. 62; also in Lesaint, 'Traité complet de la Prononciation française,' 2nd edition, 1871, p. 199. If X desires further historical information on this he will find it in Thurot 'De la Prononciation française depuis le commencement du XVIe siècle,' 1883, vol. II, pp. 292–307. As to the value of Littré's authority in regard to pronunciation, X will find it discussed in an article published in the *Nation*, July 1st, 1875, vol. XXI, pp. 11–14.

F. Bôcher.

Harvard University.

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LECTURE COURSES.

The following courses in Modern Languages are now being given at the Collège de France, and other institutions of higher instruction in Paris:

SORBONNE (opened Dec. 1st, 1885)—

ENGLISH.

Prof. Beljame, English Language and Literature.

GERMAN.

Prof. Lange, German Language and Literature.

Prof. Lichtenberger, Goethe's Faust

" " " The German Language.

ROMANCE LANGUAGES.

Arsène Darmesteter, Explanation of the Oaths of Strasburg and Ste. Eulalie.

History of French Syntax.

History of the French Conjugation.

ECOLE DES HAUTES ETUDES (opened Nov. 16th, 1885)—

ENGLISH.

Prof. de Saussure, Anglo-Saxon Grammar and Interpretation of Textes.

GERMAN.

Prof. Heumann, The German Language.

Prof. de Saussure, Gothic and old High German.

Prof. de Saussure, Gothic Grammar.

ROMANCE LANGUAGES.

Gaston Paris, Grammar of the Popular Latin (*Latin vulgaire*).

Examination of the different versions of the poem of Tristan.

Papers (at different intervals) by students on special subjects in Philology.

Gilliéron, Patois of the region about Arras.

The reading of Patois texts.

Morel-Fatio, History of the Catalan Language and Literature.

ECOLE DES CHARTES (opened Nov. 16th, 1885)—

Paul Meyer, History of the Romance Languages, including Phonetics and Flexions in the French and Provençal.

Léon Gautier, Paleography.

COLLÉGE DE FRANCE (opened Dec. 7th, 1885)—

TEUTONIC.

Prof. Tusserand, Language and Literature of Germanic origin; the English Novel before Sir Walter Scott.

Prof. Tusserand, The Contemporaries of Chaucer.

ROMANCE LANGUAGES.

Gaston Paris, History of the Poetry of the XV Century.

Poetry of Villon. Establishment of the text.

Paul Meyer, History of Versification in the Romance Languages.

Life and Works of the Troubadour, Folquet de Marseille (mainly establishment of the text).

E. Deschanel, Modern French Literature (XVIII Century).

ECOLE DES LANGUES ORIENTALES VIVANTES.

Prof. Picot, The Roumanian Language.

In glancing over this programme we notice that Prof. Morel-Fatio has been transferred from the position of *remplaçant* for Prof. Paul Meyer at the Collège de France to that of Lecturer at the Ecole des Hautes Etudes, thus increasing the scope of this department. Another feature worthy of note is the importance placed upon the establishment of critical texts, a kind of work that is being forced upon the younger literary men by the philologians.

Through a letter from a former student in the department of Romance Languages at the Johns Hopkins University, we have the following interesting facts with reference to the development of these studies in Paris: "There is a marked improvement in the schools over last year; the examination for professors, *licenciés* and so on were made much more severe this year, likewise the *lycées* were more strict

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in passing students—those of Paris alone set back over two thousand four hundred—so that the Sorbonne is frequented by an older and more serious class of students. The number of the *Faculté des Lettres* has increased to some nine hundred and the lectures are all crowded. Prof. Darmesteter shares in the general blessing and it would seem that he has double the number of note-takers as compared with previous years. The *Ecole des Hautes Etudes* is running over and Gaston Paris' class numbers twelve as against eight of last year."

PERSONAL.

Prof. James A. Harrison (Washington and Lee University) authorizes us to state that the work on the *Library of Anglo-Saxon Poetry* (Ginn & Co.) is steadily progressing. For this series Prof. T. R. Price (Columbia College) has nearly ready for publication an edition of *The Battle of Maldon;* Prof. Henry Johnson (Bowdoin College) is at work on Zupitza's edition of the *Elene;* to Dr. B. H. Wells (Friends' School, Providence) has been assigned the editorship of the *Riddles of Cynewulf*, and to Prof. Geo. Edwin MacLean (University of Minnesota) that of an American edition of Zupitza's *Alt- und Mittelenglisches Uebungsbuch.*

Prof. James Morgan Hart (Cincinnati) is energetically at work on Anglo-Saxon lexicography. He has set before himself the task of making an exhaustive collection of Anglo-Saxon words from all existing separate lexicons, special glossaries, grammars, scientific periodicals, reviews, etc.,—sources which will be abundantly supplemented by his private reading of texts. Upon this wide and laborious undertaking more than two years of untiring industry have already been expended, yielding the most promising results. The material is ultimately to be brought into the form of a complete Anglo-Saxon Lexicon, planned upon novel and simple devices of arrangement which have already proved advantageous in the initial construction of the work, and, it is believed, will greatly facilitate its practical use, and contribute substantially to purposes of etymology.

Prof. Hart, in time, will himself explain his work in detail; for the present those interested in the matter may console themselves with the reflection that the work is in good hands, and when finished will show that the spirit of independent and productive scholarship in English philology is not wanting in our country.

Adolph Gerber, Fellow by Courtesy in the Johns Hopkins University, has just been appointed to the Chair of French and German at Earlham College, to succeed, in September next, Prof. H. C. G. von Jagemann, who has been called to Indiana University as stated in the January number of the NOTES. Dr. Gerber studied first Comparative and Germanic Philology at the University of Leipsic (1876–78), then classical Archæology and classical Philology at the University of Munich (1878–82), where he took his Ph. D. degree. Since 1883 he has been in Baltimore, where he has been connected with the Johns Hopkins University, as indicated above, and as special student in Romance Languages, having given instruction meanwhile in various private institutions of the city. He has published a Thesis on 'Die Berge in der Poesie und Kunst der Alten,' Munich, 1882 and 'Naturpersonification in Poesie und Kunst der Alten,' Jahrb. für class. Philologie, XIII Supplementband, Leipzig, 1883.

Col. James Reiley Weaver, was called, in October last, to the Professorship of Modern Languages, to succeed Miss Alma Holman, at De Paw University, Greencastle, Indiana. Col. Weaver is a graduate (1863) of Allegheny College, Pennsylvania, his native state. He had considerable experience in teaching in academies and normal schools before entering on his college course and, after having taken an active part in our civil war, attended the Garrett Biblical Institute, at Evanston, Ill., where he received the degree of B. D. After this he held the Chair of Mathematics and Military Science in the West Virginia University, at Morgantown, W. Va., until he was appointed Consul at Brindisi, Italy, in 1869, being transferred, the following year, to Antwerp. In 1879, he was promoted to the Consul Generalship, at Vienna, Austria, where he remained till last year.

Mrs. C. A. Buchheim (London) is preparing for Putnam's Sons a volume of selections from Schiller's Correspondence.

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F. V. N. Painter, Professor of Modern Languages at Roanoke College, Va., is nearly ready with his general History of Education, on which he has been engaged for some years, and which, he thinks, will supply a want in our literature. D. Appleton & Co. will publish it as a volume of their Educational Series and, as the MS. is now in the printer's hands, the work may be expected to appear in the next two or three months. As an indication of the prosperity of Modern Language study at Roanoke College, it may be well to mention that a third year has just been added to the two years previously required in these branches.

Minton Warren, Associate Professor of Latin in the Johns Hopkins University, has published in the Transactions of the American Philological Society for 1884, vol. XV. pp. 124–228, the *Codex Sangallensis* 912, one of the oldest Latin Glossaries in existence. Every gloss in it, according to the opinion of Dr. Loewe, dates as far back as the eighth century at least.

This publication is divided into three parts; namely, pp. 124–140 are devoted to remarks on Latin Glossaries in general, their value for the study of the morphology and phonology of the later speech, with a summary of the chief phonetic peculiarities found in the work before us. Then comes a faithful transcription of the text (pp. 141–187), which is followed by forty pages of succinct and important notes by the editor.

All Romance scholars will greet with pleasure publications of this sort as they contain much valuable material for the tracing of early tendencies to Neo-Latin forms, and phonetic products; but American Romance scholars especially will feel doubly gratified that this document, the first of its kind, has found an able editor and annotator on this side of the Atlantic.

Charles P. Otis, Ph. D., Prof. of Modern Languages in the Massachusetts Institute of Technology, is preparing for the press a 12mo volume of selections from the *Kinder und Hausmärchen*, of the Grimm Brothers. The collection, of which the text is already in type, will include a large number of the stories and will aim to be representative. Henry Holt & Co. are the publishers and the work will be ready toward spring of this year.

Under the title; *Lectures Françaises*, Adolph Cohn, Assistant Prof. of French in Harvard College, is preparing a volume destined to meet the wants of beginners in French by giving them a series of short and easy chapters on the history, the literature, the institutions and the characteristic ideas of the French people.

Prof. Kölbing (University of Breslau) will publish, in the course of this year, as parts of his *Altenglische Bibliothek* (Heilbronn, Henninger), *Arthour and Merlin* from the Auchinleck MS., and three English versions of the *Tale of Ipomadon*. The critical edition of the *Ancren Riwle*, originally promised for this year, will not appear before March, 1887.

The two departments of Rhetoric and General Literature, and Anglo-Saxon and English Literature in The Cornell University, will be consolidated, after the present academic year, under the direction of Prof. Hiram Corson. Prof. Shackford will be retired as Emeritus Professor of Rhetoric and General Literature. The studies in the Junior and Senior years will be entirely elective; but students wishing the literary degree will be required to devote at least nine (9) hours a week to literary work during those years. This new scheme, which has been developed under the administration of President Adams, will inaugurate a more thorough literary course than has hitherto been possible in this University. Literary students will now be relieved of undue pressure from the other and, till now, better fostered courses.

With the reorganization of the English and of other departments of study, the Board of Trustees have also set a commendable example in increasing the salaries of a large number of the professors.

Henry Holt & Co., New York, have promised, for February, Paul Feval's *Chouans et Bleus*, edited with notes by Mr. Charles Sankey, Head Master of King Edward's School, Bury, St. Edmunds, England.

These publishers will give us about the same time Victor Hugo's *Ruy Blas*, "with notes for students," by Rena A. Michaels, Ph. D., Professor of the French Language and Literature in the Woman's College of the North Western University, Evanston, Illinois.

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BRIEF MENTION.

Whitney (W. D.). A brief German Grammar with references to his larger Grammar. New York, H. Holt & Co., 1885. 8 + 129 pp., 16mo, 75 cents.

This volume professes to be but a condensation of the author's larger grammar. Those instructors that sympathize with Prof. Whitney's method will find this brief grammar better fitted for beginners and will experience no difficulty in passing from it to the larger work. Like this, however, it is a book for older students or those that have at least studied other languages.

Lexikon der deutschen Dichter und Prosaisten, des 19. Jahrhunderts, von Franz Brümmer, Leipzig, Philipp Reclam Jun. 1885. 2 vols. in one. 538 and 543 pp., cl. 95 cents.

This useful book aims to give a concise biography and a complete list of every German writer of the present century. A preceding volume which appeared a year ago, treated in like manner German writers from the earliest times to the close of the eighteenth century.

German Pronunciation: Theory and Practice. By Wilhelm Vietor, Ph. D. (Marburg). Heilbronn, Henninger Bros.; New York, B. Westermann & Co., 1885. Paper, 55 cents.

By far the best treatise on the subject in the English language.

The Public School German Grammar, with exercises for translation, composition and conversation. By A. L. Meisner, Librarian and Professor of Modern Languages in Queen's College, Belfast. London: Hachette & Co.; Boston: Carl Schönhof, 1886. 360 pp. 3s. 6d.

A full "German course," divided into "lessons," each of which treats a definite portion of the grammar in a systematic and practical manner and is furnished with a suitable list of words, and German-English and English-German exercises. There is also provided "continuous prose" for translation into German and interspersed among the lessons are extracts from modern German essayists, with arrangements for "Sprechübungen." There are no general vocabularies at the end of the book.

A Handy Anglo-Saxon Dictionary: based on Groschopp's Grein. Edited, revised, and corrected, with grammatical appendix, list of irregular verbs, and brief etymological features. By James A. Harrison (Washington and Lee University) and W. M. Baskervill, Ph. D., (Vanderbilt University). New York and Chicago, A. S. Barnes & Co., 1885. 318 pp. Price, $3.00.

We have here an Englished edition, with additional features as indicated in the title, of the German abridgment of the great Glossary of Grein. It contains all the words in the poetic literature of the Anglo-Saxons, with brief definitions and etymological hints. A dictionary of this scope, ready at hand, supplies a real want in the apparatus of the student of English. It may be added, upon the authority of the editors, that Messrs. Trübner & Co. (London), will undertake an edition of this version for England.

Harms, Dr. Friedrich (Weil. Ord. Professor der Philosophie an der Universität zu Berlin): Methode des Akademischen Studiums. Aus dem handschriftlichen Nachlasse des Verfassers herausgegeben von Dr. Heinrich Wiese. Leipzig, Grieben's Verlag, 1885, 8vo, pp. VIII, 119.

General contents:—

I. Theil, Von dem Wesen des Gelehrten.
II. Theil, Von dem Wesen der Universität.
III. Theil, Von dem Studium der Facultätswissenschaften.

Rambeau, Dr. A. (Oberlehrer am Wilhelm-Gymnasium in Hamburg): Der französische und englische Unterricht in der deutschen Schule, mit besonderer Berücksichtigung des Gymnasiums. Ein Beitrag zur Reform des Sprachunterrichts. Hamburg, Herold'sche Buchhandlung, 1886, 8vo, pp. IV, 51.

General contents:—

I. Der französische Unterricht am Gymnasium.
II. Der englische Unterricht am Gymnasium.
III. Bemerkungen über den französischen und englischen Unterricht in den Uebrigen höheren Lehranstalten.

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Materials for German Prose Composition; or Selections from Modern English Writers, with Grammatical Notes, etc., by C. A. Buchheim, 9th ed. New York, Putnam's Sons, 1885. 252 pp.

With this edition Messrs. Putnam's Sons assume the publication, in this country, of this excellent manual of selections for translation into German. The editor in his full apparatus of Notes, displays the most just appreciation of the help that English students require.

An Old English Grammar by E. Sievers, Ph. D. (Tübingen), Translated and Edited by A. S. Cook, Ph. D. (Univ. of California). Boston, Ginn & Co., 1885. Introd. Price, $1.12.

While it was inevitable that some teachers and many students of the older forms of our language would for a long time continue unfamiliar with Sievers' Anglo-Saxon Grammar in the original, it is now to be hoped that it will everywhere become known that in the preparation of an English version Prof. Cook has made this work of easy access and use for American Schools and Colleges. For a review of this most welcome publication see American Journal of Philology VI, pp. 221–223.

Grundriss zur Geschichte der Angelsächsischen Litteratur, mit einer übersicht der Angelsächsischen Sprachwissenschaft, von Dr. Richard Wülker. Leipzig, Veit & Co., 1885. 8vo. VII and 532 pp.

This is an outline of the study of the language and literature of the Anglo-Saxons, in the form of a complete and classified bibliography of the subject from the time of its revival in the sixteenth century to the present. The historic development in this department of learning is constantly indicated in brief comments subjoined to the enumeration of the principal works. This book will, therefore, be found indispensable, particularly by those that may not have the advantages of a special library.

Bëowulf, and The Fight at Finnsburg, translated by James M. Garnett, M. A., LL. D. *Second ed., revised.* Boston, Ginn & Co., 1885. Introd. Price, $1.00.

The Bibliography of the Poem is continued to the date of publication; the Notes have been increased by material furnished by Wülker's new text, and the fac-simile edition of Zupitza, and in some passages the translation has been revised.

Bëowulf, Text and Glossary on the basis of Heyne, edited by James A. Harrison and Robert Sharp. *Second revised ed.* Boston, Ginn & Co., 1885. Introd. Price, $1.12.

In this new edition two Appendices have been added:

I. "Corrections and Additions," relating to the Glossary.

II. "Some Recent Readings and Suggestions." Some corrections have also been made in the plates. For a review of the first edition see *Literaturblatt für Germanische und Romanische Philologie*, June, 1884 (Bright).

Cadmon's Exodus and Daniel. Edited from Grein, by T. W. Hunt, Ph. D. *Second edition.* Boston, Ginn & Co., 1885. Introd. Price, 60 cents.

The accentuation of the first edition has been in part corrected, and some changes have been introduced in the Notes and in the Glossary.

Grammatica Portoghese ad uso degl' Italiani by the Padre Vittore F. F. Nabantino. Paris, 1885.

A glance through this volume would seem to indicate a want of experience on the part of the author in work of this kind. The book is decidedly archaic in its treatment and verbose in its contents. As an instance, it may be mentioned that out of a total of some two hundred and fifty pages, eighty are devoted to the paradigms of the Verb alone; while, on the other hand, where detailed information might reasonably be looked for, it is not given. A far better practical grammar is the 'Nouvelle méthode pour apprendre la langue portugaise' by F. de Lencastre; Leipzig, Brockhaus. 1883; 8vo, pp. 319; 3 marks, 20 pf. For class use in a scientific study of the language, a new edition of the 'Manuelletto Portoghese' of D'Ovidio and Monaci; Imola, 1881; 12mo, pp. 91 (now out of print), is much to be desired.

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We have received through the courtesy of authors the following publications, which, for want of space, we mention briefly but some of which will receive special notice in the following numbers of the Notes:

From Prof. A. Graf (University of Turin), the deprint of his interesting and scholarly article, "Appunti per la storia del ciclo brettone in Italia," which appeared in the *Giornale storico della letteratura italiana*, fasc. 13–14, 1885.

Notes on the *Petite Fadette* of George Sand by Edw. T. Owen, Prof. of French Language and Literature in the University of Wisconsin; assisted by Arsène Darmesteter, Professeur d'histoire de la langue française à la Sorbonne, Paris. Madison, 1885. 8vo, pp. 35.

Concise, handy for teacher and student and, together with the text, adapted to acquiring a vocabulary out of the class room. They are recommended for examination and may be had by applying to Prof. Owen.

Altfranzösische Bibliothek herausgegeben von Dr. Wendolin Förster, Professor der Romanischen Philologie an der Universität Bonn. Zehnter Band; Commentar zu den Aeltesten Französischen Sprachdenkmälern von Dr. Eduard Koschwitz, Professor der Romanischen Philologie an der Universität Greifswald. I. Eide, Eulalia, Jonas, Hohes Lied, Stephan. Heilbronn, Henninger, 1886. 8vo, pp. VIII, 227.

A most valuable work for the exegesis of the earliest French literary monuments.

La Chanson de Roland. Nouvelle édition classique précédée d'une introduction et suivie d'un glossaire par L. Clédat, Professeur à la Faculté des lettres de Lyon (France). Paris, Garnier Frères, 1886, 8vo, pp. V, 221. Contents:

Introduction: { I. La Chanson de Roland. II. La Langue au XIe Siècle.

Analyse et texte. Table des Assonances. Glossaire.

A cheap, handy little book for class use, without the disadvantages for this purpose of the Gautier edition. The text is given according to the Isle-de-France dialect.

Situation de la langue française au Canada. Origines, modifications, accent, histoire, situation présente, avenir. Par Benjamin Sulte. Etude publiée à l'occasion de la visite des journalistes français. Montréal, Imprimerie générale, 1885. Small 4to, pp. 26.

Résumé of a few of the general characteristics, phonetic and morphological, of the French Language of Canada.

Recherches sur un ouvrage de S. François de Sales (*L'Etendard de la sainte Croix*) par Eugène Ritter, Professeur à l'Université de Genève (Switzerland). Genève, Georg, 1884. 8vo, pp. 23. Extrait du *Bulletin de l'Institut National Genevois, Tome XXVI.*

A paper on the above named work (1597) of this celebrated theologian and controversialist of the Sixteenth Century.

Proverbia que dicuntur super natura feminarum by Adolph Tobler, Professor of Romance Philology at the University of Berlin, is another of those contributions, full of rich and suggestive material, which this scholar is wont to give to his colleagues. The publication (a poem drawn from a MS. of the Berlin library) consists of preliminary observations on similar productions in various languages and valuable exegetical notes to the poem. The whole paper is a model of patient research and of fine textual criticism. The form here is a deprint from the *Zeitschrift für Romanische Philologie, Band IX.*

The pleasing study, *Blaise Pascal, Sein Kampf gegen die Jesuiten und seine Vertheidigung des Christentums* by Thor Sundby, Professor of Romance Literature, at the University of Copenhagen, has been turned from the Danish into German by Dr. Heinr. P. Junker (Oppeln, Franck's Buchhandlung, 1885, 8vo, pp. VIII, 90).

This is a short but comprehensive and warmly written monograph, and ought to be of great interest to the student of the period of French Literature here treated.

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MODERN LANGUAGE NOTES.

BALTIMORE, MARCH, 1886.

AVAILABLE FRENCH TEXTS.

When I began to teach I was often embarrassed in the choice of texts. What was most desirable was not to be had in sufficient numbers when wanted or was too expensive for the students. Wishing to do something to prevent a like annoyance to instructors at a distance from the large book centers, I shall, in the plainest and most straightforward manner, speak of the most available French texts. It is but fair to begin with books published in this country. American publishers of foreign texts have in general been eager to meet the demands of instructors, but in some cases their books are not as cheap as the demand would warrant and in many cases their texts are not as correct as they should be. Several of the texts I am about to speak of need further correction, but they are all very available on account of their cheapness.

Mr. W. R. Jenkins, New York, published in April, 1883, Labiche's charming comedy 'Le Voyage de Monsieur Perrichon,' an excellent text book for a class of students in their first year of French. This was a success and was soon followed by other plays, by a selection of French novels and later by a series of shorter tales and by a few other volumes, making in all, up to the present time, thirty-two books, being an average of one a month, and more are promised. These books are all handsomely printed on good paper and with excellent type not too small. They are sold unbound at very reasonable prices, some being exceedingly cheap. The series of 'Romans choisis' now contains five novels. Of these 'Dosia' by Henry Gréville, 'L'Abbé Constantin' by Ludovic Halévy, and especially 'Le Roi des Montagnes,' by Edmond About, are excellent for classes not too advanced. 'Le Mariage de Gérard,' by Theuriet, is a little more difficult. It will do in a college class for a variety. The style is very beautiful, but it would have to be used cautiously as would any of Theuriet's novels, which were certainly never intended for the school room. The last publication of Mr. Jenkins I have not yet read through. It is 'Le Mariage de Gabrielle,' by Daniel Lesueur. There is a feminine touch in the book, which has been pronounced perfectly pure. The style is simple and easy. It seems very well adapted for schools as well as for college classes. The above are all books of between two and three hundred pages and are sold for 60 cents. The French editions cost much more. The two other series are thinner books and cost 25 cents a volume. Sixteen plays have now been published under the title 'Théâtre contemporain.' Some of these such as 'Vent d'ouest,' 'La Pluie et le beau temps' and 'Les deux Sourds' have little value as text books, though they may be pleasant reading. 'La Perle noire' is not a characteristic play of Sardou. 'La Grammaire,' by Labiche, is very slight but very amusing. Mr. Jenkins deserves special thanks for bringing within the reach of students three excellent plays not very new, but heretofore not easily obtainable, 'Le Gentilhomme pauvre,' 'Le Testament de César Girodot' and especially 'Le Gendre de M. Poirier.' 'Le Maître de forges,' by George Ohnet, will be acceptable to instructors who desire something modern. But this as well as the next play must be used with caution. 'Le Monde ou l'on s'ennuie,' by Pailleron, is a volume of 124 pages sold as the other plays are for 25 cents. New French plays are frequently published at four francs, so that it is impossible to read them in classes. Mr. Jenkins' venture in this case is therefore particularly advantageous to students. 'Le Monde ou l'on s'ennuie' has all the charm of novelty. It is a beautiful play, well adapted for advanced college classes, brimful of difficulties and allusions which it will be a pleasure for the instructor to make clear. The language is a perfect model of the most refined French of the day.

The series of 'Contes choisis' is really very beautiful and shows taste in everything that concerns the execution. It is a pleasure to handle these pretty little volumes with their elegant covers printed in two colors. They are sold for the very moderate sum of 25 cents and some of them have nearly 150 pages. The gem of the collection is 'Un Mariage d'amour'

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by Ludovic Halévy, the new Academician. No purer or more delicious little love story could be found. It is difficult enough to read in a class somewhat advanced. 'La Mère de la marquise,' by Edmond About, is amusing from beginning to end and would interest any class if not taken in too small doses. It is in very idiomatic French. 'Le Siège de Berlin et autres contes,' by Alphonse Daudet, is a selection of six short sketches, carefully chosen from several books published by this author hitherto virtually excluded from the class room, partly on account of the high price of the books and partly because no one volume contains only what an instructor would think it advisable to present to his pupils. Daudet's French is not easy reading. It is rich in words, rich in new, startling and unexpected forms of expression; but this is not so apparent in the 'Contes' as in other works not appropriate for school purposes. 'La Mare au diable,' by George Sand, is an old favorite with teachers; its high merit need not be dwelt upon. 'Peppino' is a graceful little story written in New York by Mr. L. D. Ventura, instructor in Italian and French. Judging from the author's enthusiastic preface the book underwent some 'excellentes *altérations*,' to use his own words, from the hand of Mr. Van Daell of Philadelphia, but probably he did not submit this preface to him. The 'Idylles,' by Henry Gréville, do not do justice to this graceful and charming writer, several of whose books, notably 'Dosia' published in the series of 'Romans choisis,' are well adapted for text-books, all being written in the easy, fluent French of this bright and clever writer. Mr. Jenkins promises, as the seventh number of the 'Contes choisis,' 'Carine' by Louis Énault.

These are the publications of one American house in less than three years, and I have by no means spoken of all Mr. Jenkins' books. He certainly has succeeded in his endeavor to make them low in price and excellent in type and appearance. It is to be regretted that some, especially the earlier numbers, are marred by disturbing misprints. For instance in Scribe's 'Bertrand et Raton' some of the entirely useless foot-notes of the original edition indicating the relative position of the actors are printed in the text itself, as on p. 47. It is a pleasure however to note that the last, 'Le Mariage de Gabrielle,' has been very carefully corrected. This promises well for the future and disarms criticism.

F. BÔCHER.
Harvard University.

THE PHILOSOPHY OF DIALECT.

The foreigner who falters through the mazes of speech with a tongue, according to the caprice of the author, of all degrees of clumsiness, has in every literature abundant exemplification. In America, where the population of almost any section will furnish numerous instances of people from foreign parts but lately arrived on these shores, such dialect must necessarily form not only a legitimate, but a characteristic mode of expression. As is to be expected, American writers do make use of such dialect with exceptional frequency. It is to be found everywhere—upon the stage, in novels, in magazine stories and in the newspapers; one American author, Mr. Leland, has even made it the burden of a whole series of "ballads." From the composite character of our population, these English speaking foreigners are of all manner of origin. Germans, Frenchmen and Italians are scattered broadcast over the land and form constituent elements of the body politic; while Chinamen, Scandinavians, Slavs and Celts, and the representatives of a host of minor nationalities, have settled here and there, for the most part in small communities. The Irishman, whom we have always with us, does not properly come into consideration here. His language is, from the very start, an English patois entitled to its vagaries of expression by lawful transmission from a long line of preceding generations.

The German divides with the Irishman the honor of constituting the weighty part of our foreign element—the part which, from its size and importance, is most assertive; the part to which, in short, our attention is most often and most powerfully drawn. Of all the different modes of expression that a foreign tongue involuntarily produces when struggling with our elusive English, we are, accordingly, accustomed most often to read and to hear that particular form which arises from the imitation of a German original. To understand this inter-

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national hodge-podge is, indeed, in some parts of the country, a linguistic problem that must be solved by every-one early in life, for its every day recurrence is assured. In spite, however, of the wide-spread familiarity with this alien pronunciation of English, it is curious to observe the clumsiness with which American writers use it. This is apt to be the case wherever it is employed. It is not only characteristic of the hastily written 'news item' and the newspaper anecdote, but it may also be discovered in the more carefully considered matter of the magazines or in the last new novel. It is the modest purpose of this little article to point out some of the fallacies that frequently mislead the writer of this form of expression, and to establish, in its rudiments, a philosophy of dialect.

It is evident at the outset, that in the case of a foreigner speaking English two factors are to be taken into consideration—his own native language, and the language of his adoption. According to circumstances he will speak this new language with a greater or less degree of proficiency. But as he speaks this language well or ill, exactly in that ratio will he leave out or incorporate elements of his old, familiar medium of communication. A person speaks a foreign language perfectly who betrays neither in pronunciation nor in idiom, the presence of any other linguistic standard than the one which he is temporarily using.

From the very nature of the case there are all stages of linguistic acquisition, and it depends upon the individual with what proficiency a new language is assimilated and, to a less extent, in what order it is acquired. To some people pronunciation is the stone in the path; others will find an obstacle in construction; others, again, in vocabulary. All individuals, however, of a given nationality, even if in different degrees, will meet with the same difficulties in pronunciation and the same difficulties in construction. Vocabulary alone will be an inconstant element, depending almost wholly upon the degree of retentiveness of the memory of the learner. It will not, however, be so far in excess of pronunciation and idiom that it is perfect, while they are notably false.

In "A Roman Singer," Mr. Marion Crawford introduces among his dramatis personae a retired Prussian colonel, resident in Rome. According to the author, "he speaks Italian intelligibly, but with the strangest German construction, and he rolls the letter *r* curiously in his throat." At the first glance we have here a linguistic problem from its many elements difficult to solve. In reality it is easy enough, for the Graf has no taint of Italian and speaks faultless English, so far as pronunciation goes. "You are a singularly young man to be a professor," he says to Nino. "And how have you the education obtained in order the obligations and not-to-be-avoided responsibilities of this worthy-of-all-honor career to meet?" Further on he says, "You have me understood. I have all the books bought, of which you speak. You will repeat, and I will in the book follow. Then shall we know each other much better." The Graf then demands of Nino a certain Canto of Purgatory. "Where Dante meets Beatrice," exclaims Nino. "My hitherto not-by-any-means-extensive, but always from-the-conscience-undertaken, reading reaches not so far. You will it repeat. So shall we know," replies the Graf, and so on for several pages.

Now, to the unthinking reader this may appear all right. The idiom in the main is German, so far as the construction is concerned, although even here there is an occasional lapse. In order to be consistent the German should have been made to say, 'You are a singularly young man a professor *to be*' and, 'Then shall we each other much better *know*.' In point of fact, one who could have used such an unimpeachable vocabulary as the Graf von Lira, never would have retained those distinctive German grammatical devices of throwing the verb to the end of the sentence, and of piecing together long adjective phrases qualifying the noun—constructions even more foreign to Italian than to English.

If the statement made above be true it will necessarily follow that, for instance, all German dialect or all Italian dialect will have certain unmistakable generic signs and this is actually the case. This does not, of course, preclude the possibility of individual peculiarity. One person may, for instance, early rid himself of a certain pronunciation which another will long retain, or one will stubbornly cling to a familiar idiom which another will easily lose. The difference, however, is in degree, not in kind, and does not affect the principal statement.

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Since the reasons for dialect of the kind here considered are rooted in the parent language of the speaker, it is an absolute necessity that the writer should have at least some knowledge of the language which is thus unconsciously taken as a norm. If this is not the case it does not matter how familiar the imitator may be with the spoken dialect; he cannot render it as it should be, and even a cursory examination will reveal its inconsistencies.

A writer in a recent number of the *Century* betrays herself immediately by the dialect which she puts into the mouths of several of her characters. Ignorance of German does not, of course, in itself constitute a literary crime, but the result in this case is disastrous, for a language is evolved that could have had no possible counterpart in reality. "You tink we are fine gentlemen and ladies, like dese Americans dat is too proud to vork vid hands. I say tam dis country, vere dey say all is alike, an' vork all; and ven you come here, it is dat nobody vill vork, if he can help, and vimmins is shame to be seen vork. It is not shame to be seen vork; I vork, mein vife vork too, an' my childrens vork, too, py tam," says farmer Weitbreck. Further on the same speaker says, "He cannot English speak, many vords; but dat is nothing; he can vork. I tolt you dere vould be mans come!" Again, "Mein frau, she is goot; goot frau, goot mütter—American fraus not goot so she; all the time talk and no vork; American fraus, American mans, are sheep in dere house."

As in the quotation so throughout the story everybody, with a strange consistency, persists in putting the good old housewife, the *mutter*, in the plural, but that is the least important error. Farmer Weitbreck is inconsistent. In his dialect he says *tink*, but *dese*, and *dat*, and *dis*. In the same way, he uses *proud* and *vould* and *vords*, but *tolt* and *goot*. Again, he says *py*, but *nobody* and *but;* he uses alike *is* and *ish;* he finds no difficulty in pronouncing *we*, but he says *vork*, and *vill*, and *vife*. A German of farmer Weitbreck's linguistic attainments would, moreover, have been nonplussed by the *g* in *gentlemen*, and the *ch* in *childrens;* he would have said *shentlemen* and *shildrens*. There are other errors of commission. *Mans* should be *men*, for it has a good German counterpart that would have suggested itself immediately, and nobody would have been ingenious enough to have thought out, on the spur of the moment, such a phrase as, "American fraus not goot *so* she."

An instance of a better and much more consistent use of German dialect may be found in Mr. Boyesen's "Daughter of the Philistines." It is this time a German Jew, Loewenthal by name, who is speaking. "I dell you vat, Meester Vellingfort," he says, "you vant to be a ridge man, eh? Vell now, you dink Simon is a sheat unt a fraut, eh? I dell you vat I vill do. I vill gif you dirty dousand dollars' vort of stock in de 'Maid of Atens,' if you vill bublish your assay off de one vich I gaf you." On comparing the two extracts given, the truth of one and the artificiality of the other becomes at once apparent without a critical examination of the cause. Although the example last cited mutilates the Queen's English, it, nevertheless, performs its work consistently, and the mistakes are those which a German with an imperfect command of the language would make.

In regard to vocabulary, there are still one or two points to be taken into consideration. In acquiring a new language a stadium is reached, where a vocabulary sufficient for all the ordinary needs of daily life has been assimilated and can be used with comparative ease. Outside of this conquered territory, however, the road is still beset with difficulties and dangers enough to make the wayfarer extremely uncomfortable. But even here an expression would have definite reasons for its being. Supposed English words would be evolved, either built wholly or in part on the foreign model, or after the analogy of known English words. Expressions familiar to the speaker from his own language, on the other hand, might be introduced bodily and be so helplessly incorporated with the rest, that the whole becomes a linguistic mosaic of most complicated and eccentric pattern. It is by no means necessary that a person who mutilates English in this manner should be of a low order of intelligence. An imperfect knowledge of a foreign tongue will cause even a wise man to talk like a fool; for a meagre vocabulary will either force him into trivialities, or the necessary employment of expressions from his own familiar speech will render him, at times, hopelessly unintelligible.

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A state of affairs similar to that described might, again, result from causes other than ignorance at any time in the history of the use of a foreign language. It would particularly be the case under the excitement produced by any strong emotion; here the effect would be in direct proportion to the emotional influence brought to bear—the stronger the emotion, the more the new would be lost sight of and the old unerringly called upon to take its place.

When one reflects upon the wide-spread ignorance of German among cultivated people, it becomes a matter of wonder that this German dialect of English fares as well at the hands of writers as it does. French is understood and correctly cited, but to quote German is, in almost every case, to misquote it.

In writing a foreign dialect of the kind considered its two elements must be constantly borne in mind—the new and the old. Such a dialect is not, as some who make use of it in literature seem to think, a simple product of the caprice of the writer, the more ridiculous and outlandish the better. Viewed from the single standpoint of the one language that it seems to parody, it is phenomenal and inconsistent. Its causes, however, lie deeper. When they are uncovered the dialect will, in every case, be found to be wholly a definite and intelligible resultant, whose *raison d'être* is to be sought in the ignorance and misapprehension of the new, encouraged and supported by the old.

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PRO DOMO.

My object in these lines is to notice the points in Prof. Hart's review of my 'Poetics' (MODERN LANGUAGE NOTES, pp. 17, 18) where I think him at fault and where the subject has interest for scholars. A sense of humor, if not of decency, keeps an American from the puny violence of *Entgegnungen*. I thank Prof. Hart for his suggestions: one or two I should have used for the second edition, now in press, had his review arrived three days earlier.

I oppose absolutely his implied rejection of Style as a branch of Poetics. I claim that Rhetoric has only indirectly to do with poetical Metaphor, Simile, etc., and should confine itself to the ordinary figures of prose. Metaphor and Personification are the soul of poetic expression, and all figurative prose trades on capital borrowed from poetry. The street-boy who makes a simile has "dropped" to that extent into poetry; add metre and the fall is complete. What will Minto's Prose Manual (Prof. Hart's suggestion) do for poetic style? Fancy Shakspeare taught through Defoe, Lady Macbeth through Mrs. Veal! Will Prof. Hart discuss the point which I make (pp. 105, 107) about the metaphor and simile, and the separation of implied simile from actual metaphor? In my doctor-dissertation, 'The Anglo-Saxon Metaphor,' I assumed that the metaphor is corner-stone of all poetical style; that the simile is developed from it, not the metaphor from the simile—as all treatises agree in putting it. In Dr. Hoffmann's vigorous attack (*Eng. Stud.* VI, 163–216) on my dissertation, this assumption is not combated. Metaphors are the foundation of poetic language; their different forms are highly important for the study of poetry itself; and in this cool banishment of Style from Poetics, Prof. Hart condemns Hegel, Carriere and all the German writers on the subject. He must do something more than issue his ukase in the matter; he must justify it.

That was commission; omission was my failure to give a full analysis of each epoch-making work, such as the 'Psychomachia' of Prudentius. Such omissions are virtues in a hand-book; the teacher may discourse at will on Prudentius, and give "abstracts of the late Greek Romances," but the text-book should furnish the merest foundation. The teacher builds upon it according to his plan and bricks. But I pass to the great fact of poetry, the one indisputable fact,—Metre. Will Prof. Hart pardon my disappointment at finding in his remarks a discussion of the *fragile et caducum* of this subject, rather than of the *stabile et firmum*? That is, he does not attempt to pass judgment on my endeavor to build out of the material collected by trustworthy scholars something *stabile et firmum* which we may teach our classes as the essential of English Metre. Even in the trifling points which he makes, he is unfortunate. Thus the *ottava rima*, which I call simple and of easy pace, is

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full of an irresistible tendency, he says, toward satire and the grotesque. *Don Juan*,—yes; but Keats' *Isabella*? But what does the reviewer think of pp. 166–173, where the main question is discussed, the crux:—What is the foundation, the essence, of English Prosody? This is where we want criticism. What does Prof. Hart teach his classes on this point? What do professors of English in general teach about it? For colleges, literature is the main thing in teaching modern languages; as far as English goes, in literature the main thing is poetry (glance over any college course); in poetry the main thing (technically) is metre. How are we, then, to take up the subject,—on what general plan? Surely we want to agree about the foundation of the science. It is just here that Prof. Hart ought to have given us the benefit of his unquestioned learning as scholar and experience as teacher. Inviting criticism, and as a matter of general interest and importance for professors of English everywhere, I beg to offer the following "try"—as Mr. Furnivall would say—at a basis for English Prosody.

A. English Metres are (1) based on regular Time-Intervals; (2) marked off and determined by Accent; (3) regulated, not determined, by Quantity (Schipper); (4) neither determined nor regulated by Pitch; (5) influenced by Pauses and Slurring; (6) beautified ("a vile word," I know) by Tone-Color; (7) still pervaded to a large extent by Rime, End-Rime being, however, mainly concerned with the stanza, not the verse, and Beginning-Rime being a subordinate factor within the verse.

B. The test of the individual verse is its Movement, the sum of relations of its parts; not the nature of separate "feet." A verse is the unit of Prosody. We class it according to the number of its stress-syllables, and according to the number and distribution of its unaccented syllables.

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Grundzüge der Phonetik zur Einführung in das Studium der Lautlehre der indogermanischen Sprachen. Von Eduard Sievers. Dritte verbesserte Auflage. Leipzig, Breitkopf und Härtel, 1885. 8vo, pp. XVI, 255. 5 m.

The third edition of Sievers' work on phonetics must interest all engaged in that study, including those who study the origin and development of the modern languages. This book is meant for philologists, and though primarily for the student of the Indo-European languages in their earlier forms (p. 4), yet the fact that it is for philologists makes it of value for the philological study of the modern languages also. The author emphasizes the importance of actual observation of spoken sounds and of a careful training of the ear, and makes constant reference to actual pronunciations in many modern forms of speech. It is not too much to say that the phonetic problems of, for example, the Greek, historically considered, cannot be fully understood by one who has not had some training in modern pronunciations, and in other dialects than his native one. We must recognize the importance of a systematic study of phonetics, without which we cannot understand the development of forms in any language, ancient or modern. This book will serve as an excellent introduction to the proper study of phonetics, to whatever languages investigation is then to be directed, for it impresses on the reader the importance of thorough and critical observation and practice without dogmatism better than any other book on the subject I have ever seen.

The limitation to the older Indo-European languages is one of the changes made in this new edition, as a result of recent discussions. The section on the vowels has also been carefully worked over, and, in view of the great amount of discussion on this subject of late, one naturally turns to this part of the book to see what Sievers' present position is in regard to the English school now represented by Sweet. That system he still considers the best on the whole, and he accepts its principle of classification of vowels according to tongue positions, as the only one which gives a solid basis for further study. He does not, however, consider it a finality. The system of Mr. Schnyder (mentioned and partially reported by Whitney in the Proceedings of the American Philological Association for 1884) is not yet given in detail, and at present it may be admitted that on the whole no other system yet explained is so satisfactory as the latest form of the English one. It must be added, that this is

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not exactly true of Bell's vowel system. Thus, the distinction between "narrow" and "wide" is not the same as Bell's between "primary" and "wide," and the account of mixed vowels as given in Bell's 'Sounds and their Relations' (Salem, 1881), is not so generally accepted; see Sievers' note, p. 92, on the word "mixed" and compare the language of Sweet's 'Hand-book,' p. 11 and p. 20 (last part of § 51). The mistake of confounding Bell's system with what has since grown out of it, is not uncommon. That system may at some time be generally recognized as marking an era in phonetics, but it certainly will never be accepted as correct in all respects.

The remarks on pp. 99, 100 on rounded vowels will be read with interest, among others the description of the German *ü* and *ö* sounds.

What is said on pp. 105, 110 about *r* will, it is to be hoped, lead some one in America to describe the sounds of *r* that may be noticed in this country. Thus, my own *r* before a vowel as in *red*, *road*, is an inner-alveolar, or an outer cerebral, formed without rolling or trilling at about the dividing line between cerebral and alveolar, while my *t*, *d*, *n* are medium-alveolar, possibly inclining somewhat towards outer-alveolar. Before *r* in the same syllable, as in *tried*, *true*, *dry*, *t* and *d* rather approach the *r* position and the *r* is often a spirant.

One very important change and improvement in this edition is in the treatment of the syllable, with the recognition of *Schallsilben* and *Drucksilben*, pp. 179, 180.

The last section, that on sound change, is almost identical with that in the second edition. On p. 230 the remark about *ä* in English is strange; cf. p. 97 where the meaning of *ä* is also uncertain. It has always seemed to me that this last part of the book was the one least adapted for use, in being too difficult of application, and I have never been able to regard it as a practical presentation of the subject for use with students. The subject of assimilation is not so presented that the student fairly realizes its importance. At the very beginning the change of Latin *t* to Italian *d* (*padre*) and the total disappearance of the same consonant in French (*père*) are taken as examples of weakening and of weakening alone, while the real cause is the presence of voiced sounds on both sides of the consonant. That is, at least the former, and probably both are properly cases of assimilation. The weakening is an accident, and in my view the use of that word, which necessarily involves speaking of strengthening also, is a mistake, and puts an obstacle in the way of understanding the phenomena of phonetic change. As far as pressure in the mouth at the point of closure is concerned the ordinary *t* is stronger than the ordinary voiced *d*, but the latter being voiced is in that respect stronger, that is, calls for more muscular exertion than the *t*, and for the Romance languages it is as yet only an unproved assumption that an unvoiced *d* was the intermediate stage between *t* and voiced *d*, though a not improbable assumption. But even if this assumption be correct, then the change from unvoiced *d* to voiced *d* is assuredly a strengthening, due in such cases to assimilation. Assimilation produces weakenings, but it also produces strengthenings. The study of assimilation involves also that of dissimilation, and perhaps some of the "spontaneous changes" are really due to one of these two causes. Suppose, for example, that an original *d* loses its voice simply, and that later speakers find this sound not sufficiently distinct from some variety of *dh*, the sphere of which latter voiced aspirate may, with some individuals, approach near a voiced *d*. The result might be an intensification of the difference, so that the unvoiced *d* becomes a *t*. It is not intended to assert that this is necessarily the explanation of a part of the Germanic *Lautverschiebung*.

In view of the less important character of "spontaneous change" in linguistic history, it would have been better to put the "combinatory changes" first, instead of sacrificing the proper order to an apparent but illusory gain in simplicity. Compare, also, Schuchardt, *Zeitschrift für Romanische Philologie*, IV. 385, V. 309.

In conclusion let it be said that it is only by the study of phonetics that one can properly prepare himself to write specimens of dialects for philological purposes. Such a study need not involve the use of Sievers' notation or any other one for all cases, but the ear must be trained to recognize the various sounds heard, and the attempt must be made to distinguish them in writing by a phonetic spelling. The

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different dialects of English, German, and French in this country need such description.

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Langue Internationale Néo-Latine ou langage auxiliaire simplifié, destiné à rendre possibles et faciles les relations directes entre tous les peuples civilisés d'origine latine par E. Courtonne. Nice, Librairie Visconti.

The above treatise was presented in 1883 by its author to the *Soci.t' Ni,oise des Sciences Naturelles et Historiques* and made such an impression on this body ("il y a là une initiative aussi fertile que celle de Wagner, pour la musique, devenue intelligible aux organisations les plus bornées, les plus réfractaires," p. 11) that it was decided to have it printed and sent to all the learned societies of Europe, in order to attract helpful criticism and thereby aid the author in his undertaking to create an artificial Neo-Latin language that should be easily understood and learned by the different Romance nations, and should serve them as an international means of communication.

M. Courtonne devoted twenty years to his work; a very small part of this time, spent upon the study of English, which the author classes among the Romance languages, might have saved him some bad blunders in his table of sounds, where it is said that *a* in Fr. *cas, pas*, equals *a* in Engl. *far;* that *é* in *étau* has the same sound as *e* in *even*, *ñ* in *señor* that of *ng* in bri*ng;* and that *whist* is pronounced in French and in the other Romance languages as it is in English.

We are told that the author found the number of radicals common to all of the Romance dialects much larger than he expected. This has enabled him to confine the vocabulary of his new language to such words as are known to most of the Neo-Latin races. These radicals are then by all known means of shortening words made to "return to their original monosyllabic form." To each monosyllabic root may now be added any one of a large number of prefixes, suffixes and other formative elements having well defined and unchangeable functions, or any combination of such elements. Prefixes and suffixes with unchangeable functions would indeed be a novelty in language and their well-known practical impossibility is admitted by the author himself when he forms: "*bâar* (*faire dire bah!*)—*ébahir-vear* (*dire vae!*)—*maudire*." Why not "*bâar* (*dire bah!*)—*s'étonner*"?

There is to be only one conjugation, the various forms of the substantive verb *ar* serving as endings. One of the principal characteristics of the Romance languages is to be sacrificed by the introduction of the Germanic system of compound words, e. g. *pax mar mall vap nav compna:* "compagnie des bateaux à vapeur de la malle de l'océan pacifique." The new language is to have no peculiar syntax of its own, but the different Romance nations in employing the Neo-Latin are to apply the rules of their own language, so that their different ways of using the common language would be like different dialects, resembling each other sufficiently to offer no great difficulties to the learner. The spelling is to be phonetic, there being 25 letters which always represent the same sounds. How phonetic changes are to be avoided in certain combinations that are sure to come up through the unlimited possibilities of word-formation, we are not told.

Although former projects of international languages have been failures, it might be possible to invent a Neo-Latin language of M. Courtonne's description to be used for certain limited purposes, like an international signal code; but such apologies for language are not often thought out by the brains of one man, they grow spontaneously out of the necessities of actual life, like the Pidgin English and the Lingua Franca. But if they must *redolere lucerna*, the oil should be scented with a little more knowledge of history and philology than our author displays when he tells us that the principal non-Latin element in the English language is the Norse. It is interesting to note, however, that even France, with its steadily increasing army of trained philologians, has not yet passed the age of these philological *Kinderkrankheiten*. We conclude by giving a specimen of the "langue internationale néo-latine."

(In the text *q* represents the sound of *k* and *ə* that of *en* in Fr. m*en*te.)

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SƎLILOGA DI UN GRAND DAM.*

Qwant stupdə l'at d'sedwar l'tot dɪ,
Qom nil sur terr' fiqar,
Q'pensar al qomqant's ball's, o rut's,
L'ser' por itar ådi.
l'ərplexə nter un rob' rozåt,
O cel'zur o blanqə,
Ov al vidit's q'fatwot fiqar,
Ov al notul's sqribəbl.

HANS C. G. VON JAGEMANN.

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Private und amtliche Beziehungen der Brüder Grimm zu Hessen. Eine Sammlung von Briefen und Actenstücken als Festschrift zum hundertsten Geburtstag Wilhelm Grimms den 24 Februar 1886. Zusammengestellt und erläutert von E. Stengel. Marburg, N. G. Elwert'sche Verlagsbuchhandlung; 8vo, pp. VIII, 419, 441. 1886.

We cannot allow the important event of the centennial celebration of Wilhelm Grimm's birthday to pass without adding, from this side of the ocean, a tribute of thanks and reverence to his memory. "Denn er war unser" we can well say with Goethe of one who, together with his brother, discovered and set forth the near relationship of Germans, Scandinavians, Englishmen and Americans. Und er *ist* unser, in a still wider sense. The mutual influence of the English and German speaking nations has been far more healthy and productive than the ascendency which other races, the ancients excepted, have at times held over them. And while the Germans gratefully acknowledge the impulse in science, philosophy and poetry given to them by England, we cannot help availing ourselves of this opportunity to express what the "Brüder Grimm" have been and are to us. The scientific method, so successfully represented by them, the characteristic view of the world back of it, are of purely German origin. It is a mistake to identify either with the Romantic school in Germany, for this latter has only given them a decided trend in the direction of the national element.

The first in Germany to conceive the idea of an historical development and to treat his subject-matter accordingly, was Winkelmann. But while he limited himself exclusively to Greek art and poetry, it was Herder who improved the new method and applied it on the broadest possible scale. His was the gift of penetrating into the very soul of a nation and its poetry, of carefully observing the historical growth of mental phenomena, and of drawing a picture of historical development with a few masterly strokes. The old, narrow, rationalistic manner of looking at things had suddenly vanished, and the mental life of all nations and ages appeared upon the background of the eternal, as the phenomenal world upon the basis of nature. The key, however, which opened all these treasures to him was his deep conception of poetry as the most original and powerful manifestation of the human mind. Still, Herder's work was fragmentary and unsystematic; it seemed to call for a man to complete it. The Brüder Grimm were the fulfillment of his prophecies.* Not only did the spirit of Herder rest upon them, but they also possessed the equally important gift of doing thorough, systematic and scientific work. Very early they free themselves from the nebulous confusion of Romantic ideas, retaining only that which was healthy in the Romantic school. And while Jacob Grimm turns his attention chiefly to the history of the German language in its various branches, Wilhelm Grimm following his individual taste makes rather his principal study of the history of literature: Volkspoesie, Sage and Märchen. To him we owe the classical collection of 'Kinder- und Hausmärchen' (the Bible of childhood, as it has often been called), the 'Deutsche Heldensage,' 'Geschichte des Reims,' and numerous editions of old poems. But the principle which we find at the basis of the work of both brothers is in reality the same: their deep love for poetry in all its manifestations, their unselfish, impartial devotion to the study of historical development. "Die Andacht zum Unbedeutenden," as A. W. Schlegel had mockingly called the latter, became the divining-rod that opened

*SOLILOQUY OF A FINE LADY.

How dull it is to sit all day
With naught on earth to do,
But think of concerts, balls, or routs
At evening to go to;
Perplex'd between a robe of pink,
Or blue celeste or white,
Or visits one is forced to pay,
Or little notes to write.

* Herder, Werke zur schönen Lit. und Kunst I. 38.

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the secrets of past centuries, revealed the true nature of the German people, and showed other nations how to open up the portals of their own past. For the first time in the history of science we notice the empirical method, free from all philosophic speculations, successfully applied to the mental sciences. It resembles the method of the naturalist, but is at the same time essentially different from it. Through the Brüder Grimm we have learned to listen and learn from history instead of talking to her and criticising her.

It is obviously most interesting and instructive to become acquainted with the inner life and development of men so eminently endowed, and we heartily welcome the two volumes of Prof. Stengel. Although the centennial celebration of Jacob Grimm's birthday last year presented us with a number of similar books, Prof. Stengel's publications bear an entirely new character. With thank-worthy diligence the author has collected all the documents bearing on the brothers' relations to Hessia, the land of their birth; but a still more important part of the book are the letters to various Hessian friends (Vilmar, Weigand, Hupfeld and others), covering the entire period of the brothers' life. Copious and highly interesting notes appended to the second volume will assist the reader in understanding everything the letters contain, and the volumes are otherwise, as well, an example of excellent editorship.

We must not expect to find exciting or spicy reading in these letters. They mirror the simple, honest life of the brothers, a life entirely devoted to science. We see them preparing all their important works, asking their friends to assist them, expressing their opinions on political, scientific and literary subjects; we hear of their domestic joys and troubles: it is the picture of the quiet, uneventful life of two German scholars; yet anyone who still possesses a healthy taste will feel himself richly rewarded in its contemplation. Like the hut in the fairy tale, the narrow world in which the brothers live is adorned with all the beauty and love beaming from pure, simple and noble souls. Their attachment to their friends and family, and to all their surroundings, is touching. Years after the death of their beloved mother, Wilhelm writes to his friend, Prof. Suabedissen: "Often still I dream of her, sit by her side and hold her thin but tender hand in mine." What an amiable modesty when he says to the same intimate friend: "I never send you my books, because I think it looks like requesting you to read them." Hundreds of beautiful, commanding metaphors scattered here, as in all their writings, breathe the odor of the Hessian meadows, fields and forests, and betray in both the brothers the deepest feeling for nature. Almost every page of the letters bears witness that they were not only great scholars, but also noble men, and it is for this reason that they are so deeply beloved by the German people.

To complete the picture, we must not forget the numerous valuable observations and criticisms on political events, contemporaries, scientific and poetical works, contained in the letters. The characterizations of Walter Scott and Byron, for example (pp. 208, 220), are very striking and true, giving evidence of Wilhelm's intimate acquaintance with these poets. The brothers are admirers, but no blind worshippers, of Goethe, and many of their remarks upon him will be read with great interest. In conclusion, we cannot deny ourselves the pleasure of quoting two passages in which Wilhelm involuntarily and naïvely expresses the essence of his whole nature:

"Ich glaube, *dass Liebe das Höchste ist*, was aus unserer Seele strömt und das einzige, was uns aufrecht hält und wahrhaft mit einander verbindet."

"Ich neige mich mit meinem ziemlich friedfertigen Character mehr zu der geschichtlichen Partei, *weil ich denke, die beste Vernunft hat sich in der Geschichte kundgegeben* und in dem gewaltsamen Gegeneinandertreiben einer langen Zeit sind die hellsten Funken herausgesprungen."

JULIUS GOEBEL.

Der französische und englische Unterricht in der deutschen Schule mit besonderer Berücksichtigung des Gymnasiums. Dr. A. Rambeau. Hamburg: G. E. Nolte, 1886. 8vo, 51 pp.

The author of this interesting treatise gives us here the fruit not only of careful study but of extensive experience. After several years spent in England and France, he taught French

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and English in Alsace and at Wiesbaden, and now holds the position of Oberlehrer in the recently founded Wilhelms Gymnasium, at Hamburg. He has thus thoroughly tested the new system of instruction in French and English which is now submitted to the public.

The study of French in the Gymnasia, which is here treated with especial fullness, has hitherto centered on grammar and translations from the German, hardly any attempt being made to introduce practice in conversation. Dr. Rambeau proposes that the instruction should center in reading throughout all the classes, that grammar at first be treated in the main inductively and that conversation be practised from the very beginning. Living languages, he maintains, should be taught as living languages; home tasks are to be renounced as much as possible, and the main stress is to be laid on oral instruction and the immediate intercourse of the teacher with the student.

The instructor commences by pronouncing and explaining the French sounds, using tables of sounds to confirm the ear by the eye. During the first weeks, the student learns no word that he has not heard pronounced by the teacher. Then the French 'accent national' is practised. The teacher reads to his class parts of sentences and afterwards whole sentences, which are repeated first by single students and then by all 'in choro.' French poems learned by heart serve to fix the right pronunciation and accent.

Reading is begun as soon as the auxiliaries *avoir* and *être* and one verb of the first conjugation are learned. The matter chosen is first short narratives and anecdotes, then historical prose of this century, finally prose-writers and poets of the 18th and 17th centuries, especially Molière. The shorter pieces are to be treated so thoroughly as to become the full mental property of the pupil. In this way, and particularly by continuous discussion of the matter read, the student is taught and retains in his memory more words and grammatically correct and idiomatic expressions than he could acquire by learning a hundred lists and a thousand rules, or by translating innumerable single sentences into French.

The grammar, after being thus inductively studied with the reading, is next taken up systematically. The material has to be limited and the conception of it deepened as much as possible. Yet Dr. Rambeau deems it unnecessary, useless, or even injurious to adduce any but Classical Latin forms. I do not see why an occasional citation of Old French or Vulgar Latin forms should not be indulged in, provided they tend to illustrate frequent phonetic changes or word formations.

The value of translations from German into French is not to be overrated. Connected pieces are preferable to single sentences; and extempore written comments on subjects read, with occasional short essays, are very valuable. In the final examination, an off-hand composition founded on previous reading is a better test than the translation of a German text.

The instruction in English is to be conducted on a similar plan, but adapted to the maturer age of the students and the smaller amount of time allowed. Even less stress is laid upon the study of grammar than in the French course.

Dr. Rambeau's method requires much more intensive work on the part of the teacher than other systems now in use. Upon the ability and energy of the teacher, therefore, its success must largely depend.

A. GERBER.

What we really know about Shakspeare. By Mrs. Caroline Healey Dall. Boston: Roberts Brothers, 1886. 8vo, VIII+204. $1.25.

A few of the many books manufactured by dreary mediocrity, through the pretention of their title and their wide circulation, compel for a moment the reviewer's unwilling attention. Not the least glittering in promise and superficial in performance, is Mrs. Dall's 'What we really know about Shakspeare.' Had the writer actually attempted what the label of her book would indicate and been adequately equipped for the task, every judicious scholar would have commended the choice of subject, and found her profitably employed in the effort to popularize the results of learned research. But in this book we have not what 'we really know' about Shakspeare, but what Mrs. Dall is pleased to imagine concerning him. Only a very few pages need be read, to see that she has but an uncertain hold upon the subject and

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that fact and fiction, gathered from a dozen or so of the stock books, are much confused in her mind.

We are told with some show of rhetoric, that, of all extant buildings, the 'timbered roofe' of Gray's Inn alone has echoed to the voice of Shakspeare; it is of course possible that Shakspeare acted there, but we have certainly equal right to surmise that he took part in *Twelfth Night*, in Middle Temple Hall, along with the company whom John Manningham saw there in 1602. Equally conjectural is the notion, that Anne Hathaway was not the daughter of Rrichard Hathaway of Shottery,—a supposition based on the absence of Anne's name from the latter's will. Perhaps so, we cannot tell.

The exploded story of the lonely tombstone in Virginia "sheltered by forest trees," that marks the grave of a pall-bearer of Shakspeare, is given again for more than it is worth and as a possible part of our knowledge of the poet. It is not keeping faith with the reader, under the promise of knowledge, to repeat childish legends after this manner: "The story of 'Shakspeare's boys' has always seemed to me a very pleasant one * * * * it carries its own evidence * * * * who does not recognize in it the thrifty, capable man who bought New Place, the finest home in his native town, in twelve years after the day in which he fled from it penniless?"

With all its awkwardness of style and arrangement, and the occasional carelessness and error of narration, the book would yet have been not quite so foolish as it is, if the authoress had not aimed at the outset at a reconstruction of the life of Shakspeare. The bare facts are so few and flexible that Shakspeare's biography admits of many interpretations, thus Mr. Grant White, two years ago in his *Riverside edition*, after he had lost his early enthusiasm for the hero of his studies, drew from the historic incidents a contemptible, sordid, callous character. On the other hand, Mrs. Dall, in her attempt to prove the sweet saintliness of Shakspeare's character, finds much virtue in *Venus and Adonis* and has no trouble at all with his late remembered bequest of the second-best bed to his wife. There can be "no doubt," either, that Shakspeare travelled on the Continent and visited Italy. Her 'proofs,' which are of course drawn from internal evidence, must be sought in the book itself and will entertain the seeker. Such evidence can be here used only with the greatest caution for there is no instinct more singular and more characteristic of the Elizabethan dramatists than their remarkable appropriation of all kinds of technical knowledge; the neglect and ignorance of it have necessitated the correction of countless blunders in the biographical studies of the time. Frequent warnings have been given, but the book-makers blunder on.

A. H. SMYTH.

THE AMERICAN MODERN LANGUAGE ASSOCIATION ABROAD.

The following remarks regarding the Association are taken from the *Bericht über die Verhandlungen der neusprachlichen (neuphilologischen) Sektion auf der 38 Versammlung deutscher Philologen und Schulmänner in Giessen*, as published in the *Zeitschrift für neufranzös. Sprache und Litteratur, Vol. VII, p. 235.*

Prof. Stengel macht zunächst Mitteilung von der Gründung einer Modern Language Society of America, die sich zum Ziel gesetzt hat, das Studium der neueren Sprachen in America, wo seither für dasselbe so gut wie gar nichts gethan ist, in echt wissenschaftlichem Geiste und in Anlehnung an deutschen Muster zu fördern. Aus dem ihm vorliegenden Bericht (Proceedings) über die Thätigkeit der Gesellschaft teilt er ausser einem Rückblick auf die Entstehung der Association in gedrängter Uebersicht dasjenige mit, was in 4 Vorträgen, die in der Gesellschaft während der kurzen Zeit ihres Bestehens gehalten sind, behandelt wurde. Diese Mitteilungen legen Zeugnis ab von der Rührigkeit, mit der die Mitglieder der Society an der Förderung des vorgesteckten Zieles arbeiten. Die Sektion beschliesst daher auf Antrag Stengel's, der Modern Language Society of America ihre Freude über ihre Konstituierung, sowie die besten Wünsche für ihr ferneres Gedeihen schriftlich auszusprechen.

In accordance with this vote, the President of the *Sektion*, Prof. Wilhelm Vietor (University of Marburg) sent to the Secretary of the Association the following letter, which was pre-

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sented at the meeting in Boston, in December last.

Marburg, 24 Oktober, 1885.

Hochgeehrter Herr Kollege:

Als Vorsitzender der "neusprachlichen", jetzt "neuphilologischen" Sektion der vom 30 September bis 3 Oktober in Giessen tagenden XXXIII Versammlung Deutscher Philologen und Schulmänner, habe ich die angenehme Pflicht, Ihnen, gemäss einer einstimmig auf Antrag von Prof. Stengel aus Marburg gefassten Resolution, die Sympathien der Sektion mit den Bestrebungen und dem Vorgehen der MODERN LANGUAGE ASSOCIATION OF AMERICA auszusprechen.

Dass dies so spät geschiet, hat seinen Grund darin, dass ich irrtümlich angenomen hatte, der Antragsteller, Herr Prof. Stengel, habe die Mitteilung an Sie übernommen.

In der Voraussetzung, dass die Modern Language Association of America, sowie besonders Sie persönlich, dafür Interesse haben, erlaube ich mir ferner, Ihnen von den sonst gefassten Beschlüssen der Sektion hiermit Kenntnis zu geben.

I.

Anschliessend an einen Vortrag nebst Thesen von Dr. Kühn aus Wiesbaden:

"Im Anschluss an die im vorigen Jahre zu Dessau angenommene These: 'Im französischen und englischen Anfangsunterricht ist der Lesestoff zum Ausgangs- und Mittelpunkt zu machen, und die Grammatik ausschliesslich induktiv zu behandeln,' erklären wir:

"1. Auch in den oberen Klassen ist die Lektüre zum Mittelpunkt des Unterrichts zu machen.

"2. Auch hier ist die Grammatik soviel wie möglich induktiv zu behandeln.

"3. Bei Auswahl der Lektüre sind besonders die modernen Historiker zu berücksichtigen.

"4. Freie Schreibübungen im Anschluss an Gelesenes sind als Ersatz der Uebersetzung aus dem Deutschen allmählich einzuführen.

"5. Es ist zu wünschen, dass in Entlassungsprüfung an Stelle der bisherigen schriftlichen Arbeiten eine dem Ziele der Schule entsprechende freie schriftliche Arbeit gefordert wird, eventuell eine Uebersetzung ins Deutsche."

II.

Anschliessend an einen Vortrag von Dr. Rhode aus Hagen i. W.:

"1. In Erwägung, dass ein Sprachunterricht auf lautlicher Grundlage unter Beachtung der Sprachprinzipien weit mehr Erfolg verspricht als die seither unter Zugrundelegung von Buchstabe und Regel befolgte Methode, erklärt die Sektion eine vorbereitende Schulung durch Unterricht im Lateinischen, durch die die Schüler dem Verständniss der Laute entfremdet werden-für einen rationellen Betrieb des gesamten Sprachunterrichts schädlich.

"2. Es ist dringend zu wünschen, dass dem Fach der neueren Sprachen die seiner Bedeutung entsprechende Stellung an *allen* höheren Schulen eingeräumt werde.

"3. Die Verwendung von Mittelschullehrern und nicht fachwissenschaftlich vorgebildeten Lehrkräften im neusprachlichen Unterricht ist grundsätzlich auszuschliessen."

III.

Anschliessend an einen von Prof. Ihne aus Heidelberg in einer "allgemeinen" Sitzung gehaltenen Vortrag:

"Um der praktischen Ausbildung der neuphilologischen Schulamtskandidaten auf der Universität ebensowohl Genüge zu leisten, als ihrer historisch-wissenschaftlichen Schulung, ist es notwendig, dass auf allen deutschen Hochschulen *je zwei* Professuren für English und Französisch angestrebt werden, die das Gesamtgebiet der modernen Philologie theoretisch und practisch umfassen. Wünschenswert ist zugleich, dass jedem neuphilologischen Schulamtskandidaten vor seinem Eintritt in das Schulamt ein längerer Aufenthalt im Auslande behufs seiner weiteren Ausbildung ermöglicht werde".

Mit den besten Empfehlungen, Ihr
ergebenster
W. VIETOR.

In the *Chronique* of the *Romania* (the leading Journal for Romance languages published in France), vol. XIV, p. 312, we note some remarks touching the work of the Association:

Il s'est formé en Amérique une "Modern Language Association" qui poursuit surtout des buts pratiques, mais qui occasionnellement s'occupe de questions philologiques. C'est ainsi que dans les *Proceedings* de l'année 1884, p. XIII-XV, nous trouvons une note de M. von Jagemann et des observations de M. Cohn (qui est un ancien élève de l'École des Chartes et

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de l'École des Hautes Études) sur le génitif en ancien français. L'Association a pour secrétaire M. Elliott, de l'Université de Johns Hopkins à Baltimore, et c'est là que se publient les *Proceedings*. L'étude scientifique des langues romanes est maintenant pleinement entrée dans le cercle des études universitaires aux Etats-Unis. Il y a là un public assuré pour des leçons sérieuses sur les langues et littératures romanes pendant la période du moyen âge. Dans cette branche, les universités des Etats-Unis sont notablement plus avancées que leurs sœurs aînées d'Angleterre.

The London *Academy* for Jan. 30, has devoted nearly two columns to the last annual meeting of the Association by reprinting in full the article published in the New York *Nation*, for January 7th, 1886.

In this connection, I would call the attention of our readers to an interesting letter of Prof. Henry Sweet in this issue of the *Academy* entitled, 'An English School at Oxford,' in which he points out very forcibly how much behind the demands of the times this celebrated University is in all matters bearing upon modern language study. He concludes his characteristic criticism of the courses of study, as given at Oxford, with the following suggestions:

1. That the Taylor Institute should be developed into a seminary of modern philology.
2. That the Taylorian Professorship of Modern Languages should be revived.
3. That professorships of Old French and of English literature should be founded.

A. M. E.

PERSONAL.

Dr. Wilhelm Scherer (Prof. of German Literature at the University of Berlin) whose health has been impaired by nervous excitement incident to over-work, has, since the middle of January, taken up part of his lectures, and also resumed his duties as Dean of the Faculty.

Dr. Eduard Schröder, ('Assistent'-Lecturer on German at the University of Berlin) is printing his new edition of the *Kaiserchronik*, forming a part of the *Monumenta Germaniae*.

Dr. Gustav Schleich, known to English scholars by his dissertation on 'The Romance of Duke Rowland' (Prolegomena ad Carmen de Rolando Anglicum) and by other valuable contributions and reviews in 'Anglia', has now near completion his long-promised critical edition of the Middle English poem, *Ywain* (first published by Ritson 1802). It may be looked for early in the coming summer.

Prof. Zupitza (University of Berlin) has sent to press an interesting essay in which he shows that the Anglo-Saxon glosses printed by Cockayne in *Leechdoms* I, LVIII f. are a translation of the Latin glosses which Abbo Cernuus, the famous poet-monk of St.-Germain-des-Prés (+923), wrote on the '*Clericorum Decus*.' Besides the imperfect Oxford MS. in which alone these glosses were known to Cockayne, Prof. Zupitza has been fortunate enough to detect a complete London MS.

The same scholar will publish in the next number of *Haupt's Zeitschrift für deutsches Alterthum* a treatise on the sources of the Anglo-Saxon poem, *Andreas*. He has also ready for print an article on the original form of *Aelfric's Colloquium*.

Dr. A. Schröer (Vienna) has been called, as *Ausserordentlicher* Professor for English Philology, to the University of Freiburg, Germany.

It is gratifying to learn that the demand for Prof. Vietors' 'Phonetische Bibliothek' is so encouraging that he has determined to begin immediately to edit a new Journal in the special interest of Phonetics, under the title 'Phonetische Studien'. The Publisher is N. G. Elwert, in Marburg, and contributions will be accepted, written in German, English or French. The demand for this publication is very significant, indicating, as it does, the healthy growth of linguistic science in the last few years.

A sure indication of the rapid progress toward good methods is manifest in the frequent demand for second editions of excellent text-books that tend to a more scientific treatment of the modern languages. Within a year, Prof. Brandt has had to rework his German grammar, and now, only a few months after the first issue was put on the market, a new edition is required of Dr. Gummere's 'Hand-book of Poetics for Students of English verse.' For this,

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some corrections have been made in the plates, suggestions added, and a second preface "contains references to certain articles which have appeared lately in German periodicals and seem to be of importance for students of the science of Poetry."

Prof. Gustav Koerting's (Münster, Germany) health is fully restored again and the third volume of his *Encyklopaedie und Methodologie der Romanischen Philologie* is nearly ready to be sent out.

His brother, Dr. Heinrich Koerting (University of Leipsic), has already finished the first volume of his 'Geschichte des französischen Romans im XVII. Jahrhundert' (Leipzig and Oppeln, Franck's Buchhandlung, 8vo, 500 pp.). The second volume, of about the same size, will be ready by the beginning of next winter.

Mr. George A. Bacon, Principal of the Syracuse High School, has just assumed the editorship of THE ACADEMY, a journal of secondary education issued monthly under the auspices of the Associated Academic Principals of the State of New York. The first number, February, 1886, has a full and varied table of contents and promises well for the future. "Our first Word," of the editor, is frank and to the point and is in thorough accord with the motto of the new publication, *Non quid faciendum, sed quo modo.*

J. Mercer Patton has just been elected Substitute Professor of Modern Languages in Indiana University, at Bloomington. Mr. Patton is a graduate (1880) of the Virginia Military Institute and was appointed, immediately after graduation, Assistant Professor of Mathematics, French and Tactics in the same institution. This position he held for about a year, then went abroad for three years, during which time he pursued the study of modern languages in Germany (University of Berlin, two semesters), France (Collège de France, two semesters) and Spain (one year). He is now performing the duties which will be assumed in part by Prof. H. C. G. von Jagemann at the opening of the next academic year (1886–7).

An interesting letter has lately been addressed by Mr. Calvin Thomas, Assistant Professor of German in the University of Michigan, to the editor of the *Detroiter Abend-Post*, in which he pleads for the founding of a "Goethe Library" in connection with the Michigan State University. The smallness of the funds at the disposal of the university authorities for the purposes of the German department, and the absence of private donations, render a call upon the citizens of the state necessary if the project is to be realized. The writer believes that the great influence of Goethe in modern life and the vast mass of continually increasing literature of which he is the central figure render the establishment of such a library eminently desirable. He desires to see the sum of $6000 raised, $1000 of which are to be immediately spent in the purchase of books to form the nucleus of the "Goethe Library," while the interest upon the remaining $5000 is to be annually spent in increasing this nucleus by the securing of publications that tend to elucidate the life, works and surroundings of the great poet. The writer makes a pressing appeal to the German citizens of Michigan and trusts that the action of their compatriots in Baltimore in the purchase of the library of Prof. Bluntschli and its presentation to the Johns Hopkins University, may be worthily imitated by them.

BRIEF MENTION.

The Principles of Rhetoric and their application, by Adams Sherman Hill, Boylston Professor of Rhetoric and Oratory in Harvard College. New York: Harper and Bros., pp. 288.

The above work has been before the public for seven years, but some teachers may still need to be informed of its excellence as a class-room tool.

The book contains no misleading account of the origin of language, and no captivating etymologies. It is a manual of Rhetoric, and nothing else.

Sentences and passages from standard writers are used to illustrate not only the rules and principles of Rhetoric, but also the common faults of slip-shod writing. The references are full enough so that each passage can be studied in its context, if desired; while the citations are so numerous that an intelligent student can

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make the work the starting-point for a careful study of the style of any one of a number of authors. Prof. Hill's taste, though severe, is discriminating.

Rarely does any ambiguity or inexactness mar the expression. One of a few unfortunate sentences seems to me to come on p. 204: "A liar takes most pains with the most important parts of his story, but *a man of veracity* (even he) passes rapidly over things which seem to him things of course."

The appendix on punctuation is remarkably clear and condensed.

A. H. TOLMAN.

Ripon College.

Verschollene Handschriften.—

Under this heading, Dr. H. Koerting, Privatdozent in Romance Philology, at the University of Leipsic, calls attention, in the last number of the Zschr. f. nfrz. Spr. u. Litt. (1885, Suppl. III. pp. 78–85), to the possibility of there being valuable Old French manuscripts among the collection still existing at the castle of Anet, near Ezy-Anet, France. In the reign of Henry II. a valuable library was founded at this castle, which existed intact as late as 1734. In a work of this date, entitled *De l'usage des Romans, etc.*, the Abbé Lenglet gives, among the list of books then contained in this library, the names of numerous *Romans* in manuscript. These MSS. have not since come to light. The castle was partially destroyed at the Revolution; and it is as yet unknown whether or not these valuable MSS. remained uninjured.

Dr. Koerting has lately tried to secure permission from the present owner of the castle to make a thorough examination of the books still existing there, in order to know if any of the missing MSS. are among them. He made a visit to Anet last August for that purpose, but his design was thwarted by the seemingly intentional efforts on the part of the proprietor, to preclude any possible discovery of MSS. by a German philologian.

William Mountfort's Farce of Doctor Faustus has just been edited by Dr. Otto Francke, of Weimar. It is a handy little volume, forming Part III. of Vollmöller's *Englische Sprach und Literaturdenkmale* (Heilbronn, Gebr. Henninger), in which the text is accompanied by explanatory Notes, and an Introduction treating of Mountfort as an Actor and a Poet, of the History of the Play of Doctor Faustus in England, and of the Relationship between Mountfort's Faustus and that of Marlowe. The text is an exact reprint from the old edition of 1697 bearing the title: 'The Life and Death of Doctor Faustus, Made into a Farce, by Mr. Montford. With the Humours of Harlequin and Scaramouche, As they were several times Acted By Mr. Lee and Mr. Jevon, at the Queens Theatre in Dorset Garden. Newly Revived, At the Theatre, in Lincolns Inn Fields, With Songs and Dances between the Acts, London. Printed and sold by E. Whitlock near Stationers Hall, 1697. Price, 6 d.'

Prétendues Origines des Canadiens-français, Par Benjamin Sulte.*

In this paper M. Sulte indignantly protests against the senseless and obstinate perpetuation, by his fellow-countrymen little less than by outsiders who should know better, of wild notions and purely fictitious scandals regarding the settlement of eastern Canada by French colonists. Documents exist in abundance, and the most cursory examination of these shows conclusively that the French of Quebec are of the most honorable origin and almost entirely untainted by intermixture of Indian blood. The *Métis* stand quite apart from the French of Quebec.

M. Sulte deserves our warmest sympathy. In the consideration of our French neighbors simple justice demands that we free ourselves from prejudices utterly groundless.

OBITUARY.

Miss Annie B. Irish, professor of the German language and Literature at Wooster University, Ohio, died Feb. 12, aged 28 years, of scarlet fever. Miss Irish was the daughter of the late Col. O. H. Irish, chief of the bureau of printing and engraving under the administration of President Hayes. While in Washington Miss Irish was the private secretary of Secretary Schuerz, and librarian of the Department of the Interior.

*From the Transactions of the Royal Society, Canada, Section I, 1885. Pp. 13–28 (lu le 28 mai, 1885).

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MODERN LANGUAGE NOTES.

Baltimore, April, 1886.

THE ETYMOLOGY OF endemes(t).

In MODERN LANGUAGE NOTES, p. 19, Dr. Bright has successfully removed some of the difficulties which beset this very obscure word. I quite agree with him in rejecting *ende* 'end' as the basis of a word which never means anything but *pariter*, as Dr. Bright has shown. But I am not certain that he has been equally successful in his final conclusions. Apart from the curious *endemes* and *emdenes* in the Lauderdale Orosius (which I after all take but for mere scribal blunders) the older texts only know the form *endemes;* e. g. Past. Care 37,17. 243,5. With regard to etymology the Late W. S. *endemest*, *endemest* must therefore be left aside as innovations of a later period, and consequently the — *mes* cannot be an original superlative ending,=the usual —*mest*. I also doubt that *endemes* can be rightly considered a genitive derivative from a weak superlative **endema*, and that the parallel of M. E. *anent*, etc., (which may have been influenced by the O. N. *jamt*, *jafnt*, and which at all events started from a final *emn*) is sufficient to permit the assumption of a series like **emnema* >**ennema* >**endema*. For all these reasons I think we must give up the idea that *endemes* is at all a superlative formation.

In poetry the word occurs twice. In Metre 30 we find *endemes ne mæg*, l. 12, and *endemes þurhsyhð*, l. 16. Both lines are exactly alike in structure, and must, I think, be referred to the E-type of the O. E. alliterative verse (cf. Paul und Braune, Beiträge x, p. 265. 309). If this be true, we must read *endemes* with a secondary stress on the second syllable, thus *e.ndes:mes*, not *e.ndemes*, cf. lines like *si.nga:la sæ* Béowulf, 190. From this accentuation we may further infer that *en-demes* is a disguised compound, just like *sin-gales*, *sin-gala*. But what can this compound be?

In Old Norse we find a neuter plural *endemi*, *endimi* 'something unheard of, unparalleled.' This is the regular shortening of an older *eindæmi* of which at least one occurrence (although in a late text) is noted in our dictionaries. Now as the nearly synonymous *úndæmi* (from the negative *ú-*, and *-dæmi* 'example') means 'something unexampled,' *cín-dæmi* orginally must have been 'of or for what there is one example,' or more especially 'of what there is "only" one example.'*) Leaving out this 'only' as peculiar to the Norse development of the word, an adverb **eindæmis* would literally be 'by one example,' and this sense, I think, might easily have passed over into 'in one way, in the same way, likewise, *pariter*,' which is the exact meaning of O. E. *endemes*.

One difficulty, however, yet remains. The regular O. E. correspondence of an O. N. **eindæmis* would be **ándemes* (from **ándémes*), or probably shortened **andemes*, not *endemes*. The latter form could only be the shortening of an older **éndemes* with *i-* umlaut, cf. forms like *enitre* 'one year old,' from *énwintre*, or the well-known *endleofan* 'eleven,' from **énlifón-*, Gothic *ainlif*. In these and other similar compounds (*énlic* 'singular, excellent,' Northumbr. *éniht* 'something,' *nénniht* 'nothing,' from **énwiht*, **nénwiht*,=W. S. *nánuht*, *náwuht*) the umlaut is justified by the *i* of the following root-syllable; but none of them is of the exact type of the supposed *éndemes*, from **aindómia-*. However, as we have O. E. *éniege* 'one-eyed,' *énliepe* 'single,' from **ainaugia-*, **ainhlaupia-* (cf. O. N. *einhleypr*, etc.), also the non-compound *émyrie* 'hot ashes'=OHG. *eimuria*, O. N. *eimyrja*,† all of which show umlaut caused by an *i* of the third syllable, I think we may safely conclude, that even **aindómia-* might have been developed into **éndém-*, or at least, if this assumption should not be correct, that **éndemes* for **ándemes* was formed on the analogy of other compounds of *án-* with lawful umlaut.

This, or a similar, etymology would at the same time serve to explain the late W. S. spelling *endemes*, as *e* for umlaut-*e* before nasals is very common in the later language and even in some older texts, while *e* for Germanic *e* is

*The original difference of the two words is illustrated by a sentence quoted by Vigfússon s. v. *údæmi: morg endemi þau er mundi údæmi þykkja*.

†This word, omitted by Bosworth-Toller, occurs in Leechdoms III, 52 in the form *eimergean* acc. sing.

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extremely rare. Otherwise, one might think that *endemes* was shortened from **emn-démes*, although the meaning of this latter compound does not seem to answer so well as that of the supposed **éndémes*.

E. SIEVERS.

Tuebingen, Febr. 16, 1886.

SUUM CUIQUE.

The stress which Prof. Sievers has himself laid upon the phonological difficulties in the way of his alternative etymologies of *endemes* is perhaps sufficient to warn against a too hasty conclusion. On the other hand Prof. Sievers has, as it seems to me, in failing to adopt the more natural course, understated the probabilities in favor of his own theory. If the suggested derivation of the Old Norse compounds *endemi* and *ándœmi* be correct, as I think it is, we cannot escape the necessity of allowing for the Old Norse a special growth in the signification of these words as well as in that of the simple *dœmi*, 'example,' in which the Anglo-Saxon had no share. There is some violence in assuming that a word should develop from an application which is restricted to an individual of a class, a meaning which afterwards becomes applicable to all except the individual. It is far better, in the present instance, to have regard to the more original and general meaning of *dœmi*, 'judgment, sentence,' then 'fate' as in *hörð dœmi* 'a hard fate,' and to attribute to Anglo-Saxon the further natural adverbial use *en-demes* or *emn-demes* 'by one and the same fate, under like conditions, in like manner,' and in a temporal sense, 'simultaneously.' This view, moreover, should modify Prof. Sievers' closing statement in which a preference for *en-* (= *án-*) as the first element of the compound is acknowledged, and throw the presumption in favor of *emn-*.

It will be seen that the foregoing considerations constitute a double necessity for restricting the formation and use of *endemes* to the Anglo-Saxon. If then this compound was made upon Anglo-Saxon ground, we should expect to find the independent use, as *simplex*, of the second element; and I think it may be shown to exist.

In the preparation of my former contribution on *endemes* I rejected two theories which had at first occurred to me, in favor of that to which I then gave my preference. The first of these was that which, after publication, I found lurking behind a query in Cosijn's *Altwestsächs. Gram.* §80, namely, "*emndénes* simul facto." In my second attempt I had tried to bring *-denes* into relation with *dóm, déman* but finally desisted, because it then seemed to me to require the assumption of a word which was not known to exist in the language. Prof. Hart afterwards privately communicated the same theory, and in the following words refused to consider my objections to it as valid: "Not only have we the verb *déman* and the noun *déma*, but the noun *dém(m)* masc. exists parallel with *dóm* (cf. Past. 31, 20. 87, 1. 379, 9; Oros. 72, 11. 92, 19. 270, 2; *damno* = *demme*, E. Stud. IX 37ª, 25). Why need we hesitate to treat *-démes* as the genitive of *dém* = adv., and the compound as analogous to æquanimis, æquanimus, æquanimo? The only objection is the non-gemination of the *m*. But in compounds (especially if accented as **éfn-dem-*) we need not expect rigid orthography."

It is clear from such an example as Past. 31, 20, where *se siðemesða demm* of the Hatt. MS. stands parallel to *se siðemesta dom* of the Cott. MS., that *demm* and *dóm* were once close synonyms. The development of the meaning of *demm* was therefore from 'judgment, sentence,' to 'fate,' especially 'hard fate,' then to 'calamity, injury, disgrace,' in general. In the passage: "*Ne wen þu no þæt ic to anwillice winne wiþ ða wyrd, forþam ic hit no self nauht ne ondræde, forþam hit oft gebyraþ þæt seo lease wyrd nauþer ne mæg þam men don ne fultum ne eac nænne dem* (Boeth. Fox. 70, 20–23), *demm* is brought into a relation with *wyrd* that may illustrate the middle term in the series of its meanings.

The difficulty of obtaining an ungeminated form of the gen. sg. of *demm* could perhaps be removed by assuming the stem **dómio-* which would originally be inflected like *ende*, but might afterwards be attracted to the larger class of short stems with gemination. That the association of a geminated consonant with a long stem-vowel was possible early in the language, would seem to be shown in *hýse hýsses hýssas*, etc., where the gemination persists after the act of compensative lengthening (cf. Kuhn's Zeits. XXVI, p. 86).

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In this manner the derivation offered by Prof. Sievers, and as above modified, may be defended. The argument from the metre rests upon a basis that is as yet too hypothetical to draw from it any certain conclusions of the character here required.

I now turn from this theory which will no doubt find some favor, to confess that I am not yet prepared to relinquish my former position. The development of a mute after a nasal is exhibited in every period of the language. It is accepted for *endleofan* 'eleven' (cf. *enlefta* Oros. 288, 25), and is shown to be a live process in historic Anglo-Saxon times by the changes which the foreign *uncia* undergoes in becoming *yndse*, *yntse*, etc., (Oros. 196, 21 *uncias* is rendered by *yndsan*, with change in number as required by the native idiom), to say nothing of such other instances as are indicated by Prof. Sievers in his Grammar §198, 5, note 2. In the light of this fact and of the remarkable coincidence, as I take it, furnished by the Middle English *anende*, *anendes anendest*, etc., which we know to have developed from the phrase *on emn*, I prefer to see in the genesis of *endemes* an operation of the same law. At this point Prof. Sievers offers an objection to which I cannot assent. If we are to accept the influence of the Old Norse *jamt*, *jafnt*, what shall be said of the Middle High German *neben nebent*? The divergent forms in Middle English (e. g. *anentes*, *anemptes*) in which the dental and the labial nasal interchange with the corresponding variation in the following mute, show conclusively that we have here a purely phonetic process. In a matter so simple and so natural one must be surprised at the hesitating and even contradictory statements made under *anent* in the Philological Society's new Dictionary. We may also be justified in pressing this analogy still farther. The fashion of the scribe of the Lauderdale MS. of the Orosius to use the labial dental forms (86, 15. 138, 6. 192, 29) has the appearance of a like individual or dialectal preference to that which we have observed in Middle English; the development in Anglo-Saxon did not, of course, go so far as to modify the following mute, but the *m* in each case, points to *emn* and not to *en* (< *dn*).

Finally, I do not consider an early attraction of an adverb in the superlative *-mest* to the prevailing adverbs in the genitive *-es*, in the least degree improbable.

JAMES W. BRIGHT.

THE ACADEMIC STUDY OF GOETHE'S FAUST.

Mr. W. L. Courtney, writing in the *Fortnightly Review* for January concerning Mr. Irving's recent presentations of *Faust* at the Lyceum Theater in London, quotes this remark of Coleridge: "There is no whole in the poem; the scenes are mere magic-lantern pictures and a large part of the work is to me very flat." The words are from the *Table Talk* of Feb. 16, 1833. The completion of *Faust* had appeared the preceding year but Coleridge had doubtless not heard of it. Probably he would not at that date have taken the trouble to read far in it if it had fallen into his hands. But the essayist of the *Fortnightly* goes on to observe upon his own account: "In Gœthe's *Faust* there is, in point of fact, no unity, no ground plan - - - - but a series of pictures in which, faithful to the traditions of the old puppet shows - - - - - - the author transcribes a variety of brilliant scenes and a series of brilliant dialogues between the tempter and the tempted." So far as I have been able to discover, English criticism of *Faust* has not in the main, got much beyond this wisdom of Coleridge as expounded approvingly by Mr. Courtney. It has not found out that Gœthe completed his drama and that the completion counts. In spite of isolated voices to the contrary, the opinion seems to be still dominant in England, that the Second Part of *Faust* is not to be taken seriously, but is to be regarded only as a curious deliration of Gœthe's old age, containing little else than evidence on a grand scale of the final decadence of its author's poetic faculty.

To what extent does this same opinion, now for some time obsolescent in Germany, prevail in our own country? In 1871 Bayard Taylor wrote in the introduction to the second volume of his translation: "I know how much prepossession I encounter in claiming for the Second Part of *Faust* a higher intellectual, if a lower dramatic and poetical value, than the First Part." (*sic*). To my own mind this was

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not the best way to plead the cause which Taylor had at heart. To urge the intellectual, that is doubtless the philosophical, value of the Second Part at the expense of its poetic quality, is in part to give up the case, since the whole work is a dramatic poem and not a philosophical treatise. And then too, how can one speak of the intellectual value of either part considered separately from the other? The theme of the *Faust* is the transformation of a character through experience ending in self-forgetful activity. The First Part gives us the character to be transformed and a part of the experience. The Second Part gives us more of the experience and at last the transformation. The two parts go together like the halves of a hinge and neither has any philosophical meaning without the other. I fear too that Taylor's eclectic notes and his own commentary to the Second Part have not helped to win friends for it. Or am I wrong about this? At any rate there can be no doubt that Taylor feeling himself the power of Gœthe's last great work, desired to win his public as best he could to a better appreciation of it. Has his plea been in any way efficacious? Or, aside from Taylor's influence, has the lapse of time tended appreciably to bring about the result he wished for?

It occured to me recently that light might be shed upon this question, which is surely of interest to every teacher and student of German literature, through an enquiry concerning the status of *Faust* as a subject of instruction in a large number of American colleges and universities. I had hoped to embody the result of such an inquiry in this article but as the data in my possession are not yet as complete as is desirable, I prefer to withhold any report until a later date. Meanwhile it can do no harm to remark briefly upon the general tenor of the replies to my letter of inquiry that have already arrived. The study of *Faust* seems to be well-nigh universal at our higher institutions of learning. The most common practice of instructors is, apparently, to read the First Part or the greater portion of it critically in the class and then to treat of the Second Part in one or more lectures. A few correspondents report "nothing whatever done with the Second Part." In at least four institutions the text of both parts, with more or less extensive omissions, is a regularly provided elective course of study. One distinguished teacher takes pains to say that the study of the First Part without the Second is "no study." Another calls such study "inadmissible." With the sentiment underlying the expressions just quoted, I certainly find myself in substantial agreement. That is to say, I am decidedly of the opinion that where *Faust* is taught at all an endeavor should be made to present it to the student as a complete work. This does not mean of course that every line of the text must be gone over in class; there is much that can be omitted or treated very summarily, but not the entire Second Part. Gœthe once wrote to Schiller (June 22, 1797) that the whole plan of *Faust* was "properly speaking only an idea." To teach the work to students without making sure that they get hold of this idea in its full development, is to teach celestial physics without the law of gravitation.

I am aware, of course, that other causes may lead to the academic neglect of the Second Part of *Faust* besides an adherence on the part of teachers to the dogma of its worthlessness. Some may hold that whatever be its intrinsic worth, college students, even the best of them, have not, as a rule, the ripeness of philosophical, historical and poetical judgment necessary to a comprehension of it. Then too, the time that can be given to the study of German authors is limited, a certain variety of reading is desirable, and a thorough study of the complete *Faust* is a long task. By way of comment upon these views I venture to state certain convictions that have grown up in my own mind in the course of my experience in instructing four or five classes averaging about twenty students each, in the complete *Faust:*

1. *Faust* lays hold of the youthful student strongly and most strongly, as it ought, on the side of its fundamental ethical import. If the teacher is to take full advantage of this fact, the Second Part can not be ignored. To ignore it, is to commit a pedagogical error as well as a literary *lèse-majesté.*

2. It is better that students read the text of the Second Part than that they merely hear lectures upon it.

3. Students enjoy the Second Part quite as well as the First. This enjoyment is half the battle and for my assertion with regard to it I

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depend not upon subjective impressions but upon the collated written testimony of the students themselves.

4. Although verbal and stylistic peculiarities make the technique of translation more difficult in the Second Part than in the First, yet in the deeper problems of *Faust*-criticism the First Part is richer than the Second.

5. Students follow the general drift of Goethe's thought in the Second Part as well as in the First, and if it be urged that they can not possibly appreciate fully that incidental criticism and portraiture of life which the poem contains, and which are really what endears it to the modern intellectual world — if this be urged, I can only reply that the assertion is entirely true, as true, however, of the First Part as of the Second.

6. The Complete *Faust* is entirely available as a subject of academic instruction and is for learners of some ability one of the most useful and educating courses of study that can be found in the whole range of the world's literature.

CALVIN THOMAS.

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RHETORIC—STYLE—METRE.

At the request of the Editors, I submit a brief rejoinder to Dr. Gummere's *Pro Domo*. The reader will have the kindness to glance at the points of my original notice, to which Dr. Gummere objects.

Where have I implied any "rejection of *Style* as a branch of Poetics?" What I wrote was: "My individual preference is for keeping them (*rhetoric* and poetry) as far asunder as possible. The less readily poetry lends itself to *rhetorical* analysis, the more truly poetical it is." Not one word in all this about *Style!* The confusion of Rhetoric and Style is Dr. Gummere's, not mine. Nowhere, in public or in private, do I fail to call attention to the importance of Style. But then—in my eyes—Style is the man, his insight into men and relations, his temperament, his atmosphere, in brief—his individuality. Rhetoric is something wholly different. It is a purely formal, arid, usually unproductive statement of the components of discourse. It is useful as a drill for school-boys, or even collegians, as a corrective against vulgar errors and abuses, but it will never give one an insight into the *being* of poetry, or into the ways of poets. And this is what I take to be the sole legitimate object in studying our poetry.

Suffer me one more denial. "What will Minto's Prose Manual (Prof. Hart's suggestion) do for poetic style? Fancy Shakespeare taught through Defoe, Lady Macbeth through Mrs. Veal." Where is the shadow of such a suggestion? I wrote: "Prof. Minto's Manual will do for the rhetorical and logical side of our literature all that the most exacting teacher can demand." Again Dr. Gummere's confusion of Rhetoric and Style! In general, may I ask him to consider one far-reaching suggestion, namely, to banish from the study of poetry all consideration of "figures" and "figurative language?" What have they to do with the essence of poetry? Poetry may be most distinctively poetic, and yet wholly devoid of figure. For instance, *Hermann u. Dorothea*. Prose, conversely, may be overcharged with figure and yet not have the first spark of poetry. For instance, the essays of De Quincey and the orations of Burke. Poetry is nothing but poetic thought and poetic feeling expressed in metre. If asked what I understand by "poetic," I admit that I do not know. Who does? But assuredly the "poetic" does *not* turn upon the "figurative." What is one to think of this assertion: "The street-boy who makes a simile has 'dropped' to that extent into poetry; add metre and the fall is complete?" No boy, not even the plough-boy of Ayreshire, ever "dropped" into poetry. Although some of us admit ruefully that Robert Burns dropped out of it. Something quite different from the conjunction of simile and metre goes to the making of poetry! If Dr. Gummere wishes to test the point arithmetically, let him add up and compare the "figures" in Auld Lang Syne and in Dryden's lines On the Death of Lord Hastings. Perhaps the comparison will lead him to modify his statement that "metaphors are the foundation of poetic language."

Readers, Dr. Gummere among them, will better understand my review of his book if I place them at the precise point from which I wrote it. The English Literature Course in the University of Cincinnati is to be changed.

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Instead of requiring three years, three hours each, we are to require only two years of two hours each. Advanced students may then elect a special course in English criticism, an attempt at a *Seminar*. Leaving this out of the discussion and confining myself to the required study, I may state that one year is to be assigned exclusively to English Prose. Minto's Manual will be the text-book. In connection with it the class will read two or three long prose pieces and learn to do for them what Prof. Minto has done for his three leading authors. Whoever passes through this year ought certainly to be familiar with every figure, turn, and device of expression. Then comes the second year, exclusively devoted to English Poetry. The two text-books will be Hales's Longer English Poems and Dr. Gummere's Handbook. At least one of Shakespeare's dramas will be studied carefully. Now to what extent is the Handbook going to help my pupils? Are they to review briefly and hurriedly, what Prof. Minto has already taught them so exhaustively, namely, the formal side of speech, whether prose or poetry? What we need is a treatment of metre. To that extent the Handbook will be useful. Everything else—I say it frankly—will only be in the way. No professor of English literature, in dealing with such a class, can stop to debate the question whether in the *Urgeschichte* of poetry metaphor grew out of simile or vice versa. No amount of erudition in Béowulf and alliterative verse will help the class to read Spenser or Milton. As to the allusions in the Handbook to mediæval literature, they are—once more—too meagre to do good. My own theory with regard to a text-book has always been that what it states, it should state with sufficient fulness to be self-explanatory. Can we rightfully demand of our teachers of English literature that they shall be up in Prudentius? I doubt whether even the teachers of Latin would stand the test.

At all events, as a practical teacher, I ask for a practical book, one that will enable my pupils to read English verse correctly. The Handbook, so far as it treats of metre, will do this. But I can not help saying that Dr. Gummere would have made a better book, had he restricted his pages to metre. If he wishes to compose a treatise on Rhetoric from the point of comparative literature, by all means let him do so. There is room for one.

I can not undertake to discuss in this place Dr. Gummere's proposed "try" at the basis for English prosody. The "try" must first be brought out a little more fully. I can only shake my head—provisionally—at one or two points. "Movement" of verse is something far more subtle than "the sum of relations of its parts." Shakespeare, Milton, Wordsworth, and Tennyson have different movements in their blank verse, yet these movements can not be denoted, or even suggested, by any system of notation yet devised. The pulse of the verse matches the pulse of the heart. We shall not measure the former until we measure the latter. As to the proposition that End-Rime is mainly concerned with the stanza, not [with] the verse, I decline to subscribe to it. The presence of rime gives a different quality to the verse, which is not to be accounted for by any line-grouping. We may have rime without stanza, stanza without rime.

In conclusion let me urge Dr. Gummere to re-examine my remarks upon the subtle relation between metre and mood, instead of labelling them *fragile et caducum*. Is the spiritual in verse more fragile than the material? Without reverting to the *ottava rima* (Keats made his Isabella serious *despite* the metre), let us consider the In Memoriam metre. Could anything be simpler? Iambic octosyllabic quatrain, riming *a b b a*. Any pupil can learn that much in ten minutes. Are we to stop there? For one, I shall not scruple to tell my class that had Tennyson made the slightest possible change, merely shifted the rimes to *a b a b*, he would not only have written in a different strain, he would have written a different poem.

J. M. HART.
University of Cincinnati.

A MUCH NEEDED REFORM.

I wish to speak of a matter which must frequently have occurred to every teacher of any experience, but against which, as far as I know, no one has yet ventured to protest—I mean the illogical, misleading, not to say senseless proceeding, so common in our grammars and elementary books for teaching foreign

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languages, of translating the subjunctives in the paradigms by *may* and *might*, as though these words were the usual English equivalents. Take up any grammar, Latin, Greek, French or German (I know of but few exceptions), and turning to the conjugations you are sure to find *amem*, *ich liebe*, *que j'aime*, &c., rendered by *I may love;* going then to the illustrative exercises, it will be seen that no such translation is admissible in nine cases out of ten, but that a whole gamut of English meanings is demanded, running through nearly all the moods and tenses, these meanings being determined solely by the thought or construction of the sentence in the language studied. To young, untrained minds the intricacies of mood and tense are at best extremely difficult, if not inapprehensible for the most part; but how much more puzzling do they become, when we require the student to con his paradigms and attach to them a signification, which, when he comes to write his exercises, he finds does not hold good. The thing is so absurd, that I wonder it could have passed so long unquestioned. I have talked with some teachers of the elementary schools, who, while admitting the justice of my criticism, defended the practice on the ground that young students must learn to attach some meaning to all the forms of the verb, in order to distinguish the one from the other. But it seems to me tenfold more desirable that the forms should remain totally meaningless (which they virtually are, until they are put into sentences) than to give to them a meaning, which, in the majority of cases, has to be unlearned in practice.

The general notion of subjunctivity is one that is common to all languages, but each has its own peculiar way of treating the dependent clause. This notion is as clearly defined in English as elsewhere, but the use of the subjunctive having been reduced to a minimum, we are constrained to resort to numerous modes of expression to render the various shades of meaning of the moods of other languages. This being true, the only proper and reasonable method to pursue in our text-books is, to leave the dependent moods undefined and add a paragraph with numerous examples to illustrate their meaning in the vernacular.

The primary source of the erroneous practice here discussed is to be sought in the English grammars themselves, whose authors have been content to remain in the old ruts, repeating the inaccuracies of the first grammar-makers, who had no scientific knowledge of the language. In 1874, Noble Butler, in his Practical and Critical Grammar of the English Language (Louisville, J. P. Morton & Co.) had the courage to discard the so-called potential mood, asserting, as is beyond question, that *I may, can*, or *must learn* are not, in any sense, modally different from *I learn*, or *do learn*. But unfortunately, he allowed the enthusiasm of the reformer to get away with his better judgment, when he rejected likewise the subjunctive, whose logical existence and usage in English must be admitted, notwithstanding the paucity of its forms. Three years later, Prof. Whitney, in his most excellent little book, Essentials of English Grammar, (which should be taught in every school in the land), shows clearly that the forms above-mentioned are merely what he calls verb-phrases and not a distinct mood; but then in his paradigms he seems to think it necessary to defer to the common custom and admits them as a potential mood, which is to be regretted.

I may, can, must go differ in no wise from German *ich mag, kann, muss gehen*, as far as modality is concerned. They are indicative, if any thing, and should be so treated. Call them modal auxiliaries, if you will, but let it be understood and taught, that their form is indicative.

It seems to me that great good would be effected by eliminating from our text-books the faults above canvassed. Their retention is a patent error, which tends only to confuse young minds, and it is to be hoped that language-teachers of all grades and descriptions will turn their energies toward eradicating the evil.

SAMUEL GARNER.

Indiana University.

The Pardiso of Dante Alighieri. Edited with translation and notes by A. J. BUTLER. London, Macmillan, 1885.

Every lover of good literature must rejoice at any indications of a growing interest in the

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greatest of Italian poets, in him whom Schelling calls the fountain-head of modern poetry. Within two years have appeared Sibbald's and Minchin's translations of the Inferno in *terza rima*, and Dean Plumptre, whose excellent translation of Sophocles is well known, is soon to publish a complete version, which we may not unlikely find superior to any rhymed version yet published, if the passages in his article in the Contemporary Review of a year or two since are specimens. Canon Farrar's lecture on Dante, whatever we may think of it, is sure to send many persons to Longfellow's or Cary's translation, and articles are becoming more frequent in the magazines and reviews. These are gratifying facts, all the more so, as nearly all the work done is creditable, and some of it excellent.

Those who are familiar with Mr. A. J. Butler's edition and prose translation of the Purgatorio, will heartily welcome the same gentleman's Paradiso. Mr. Butler shows in this volume the same excellencies that were so conspicuous in its predecessor, wide and careful reading, a judgment of his own, great love for his author, and good common sense, so necessary and so often absent in works of this kind. The book has a handsome page and a convenient arrangement: first the translation, then the Italian text, the variants and the notes. Of course, there is only a selection of various readings, but every reading is found there which is of importance to the ordinary reader.

In the constitution of the text he is wisely conservative; only once, so far as I have observed, has he admitted a reading which is not supported by at least some good authority. In IX, 21, he reads *Ch'è possa* for *Ch'io possa*, a reading, which to be sure makes the line easier, but does not so completely free the line from difficulty as to make it possible to accept it as a conjecture. A few conjectures are made in the notes, some of which are ingenious and plausible, and would be welcome if supported by any authority.

It would be strange indeed if all the notes should commend themselves to the judgment of everybody; for instance, what is the need of assuming a tmesis in XVIII, 11; compare Febrer's translation, where it is not possible, *Mas per la pensa, qui no pot refrir*. But in general, the notes are models of what notes should be, and have in them many fruitful hints. The suggestion of Victorinus as possibly the *avvocato de'tempi cristiani*, X, 119, of the reading *Ricciardo* for *Rinsardo*, XVII, 46, the notes on XXIII, 11, 12; XXVI, 71, are examples of what I mean.

The chief objection to the notes is that there are not enough of them. In fact it is not easy to see for what class of readers the book is meant. Any one who could understand and get any profit from a note such as that on IX, 106–108, a good example of Mr. Butler's acuteness and common sense, would certainly not care for the literal prose translation which accompanies the text, and the ordinary reader would find Longfellow's translation fully as clear, almost as literal, and much more agreeable reading. His prose is sometimes more harsh than is natural or needful, as when, in the passage just mentioned, the natural antithesis between *di su* and *di giù*, "above" and "below," he renders "on high" and "below." Nor is it natural in English to speak of a rose, when not personified, as "she," even if the Italian is *ella*, XXII, 57. It would be an improvement, in my judgment, if the translation were left out altogether, and more notes were added, such as the editor could give and has given. But that is a matter between Mr. Butler and his publisher; no one will object to any publisher running any risk, which brings with it so many good things as this volume.

Mr. Butler is stronger on the literary and philosophical side of his task than on the philological side; at least it is hard to account otherwise for such a remark as this from the Glossary: "It is very doubtful whether Eng. *comb*. G. *kamm* has anything to do with Lat. *comere*."! So in the same sense it is very doubtful whether it would be safe to accept as literally true Livy's account of the foundation and early history of Rome. But the glossary is only of a few pages, and inasmuch as Mr. Butler has diligently consulted Diez, Littré and Skeat, even the Glossary can not fail to be useful to most of those who will use it, and the book itself can be most heartily recommended to all who wish to study the first great figure in modern times.

E. L. Walter.

University of Michigan.

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A Handy Anglo-Saxon Dictionary: Based on Groschopp's Grein. Edited, Revised and Corrected, with Grammatical Appendix, List of Irregular Verbs, and Brief Etymological Features. By JAMES A. HARRISON (Washington and Lee Univ., Va.) and W. M. BASKERVILL, Ph. D. (Vanderbilt Univ., Nashville, Tenn.). New York and Chicago, *A. S. Barnes & Co.*, 1885. Pp. 317. $3.00.*

To what extent the advance of the last two decades in the sympathetic interpretation of the thought and spirit of Anglo-Saxon England was made possible by the labors of Grein, as transmitted in his great *Bibliothek der Angelsächsischen Poesie*, with its marvellous Glossary, is best known to those who have best followed the injunction of Prof. March to spend one's days and nights with Grein. To such it has also been apparent that no slight hinderance to the extension of these studies has, in the last few years, been occasioned by the retirement of these volumes from the trade. It was, therefore, with the view to mediate between commercial difficulties on the one hand, and the requirements of students on the other, that Prof. Wülker, several years ago, entrusted to a young scholar the task of preparing an abridgment of Grein's Glossary. † The relation of Groschopp's Grein to the original is that of a complete word-list with brief definitions, to a lexicon with exhaustive citations and references, and the explanation of special passages and idioms. In the American edition now before us we have a second variation from the original. While in the main it is but a translation of Groschopp, the editors believe to have added to the practical value of the book by the introduction of several new features to which they invite special attention: (1) an appendix gives "a working outline of Anglo-Saxon Grammar"; (2) cognate words from the Icelandic, Gothic, O. H. German and Mod. German are introduced "to show some of the etymological connections" of this poetic vocabulary; (3) a second appendix embraces a list of the Irregular verbs in the body of the work; (4) Mod. English derivatives are indicated by special type.

More than a simple translation of Groschopp, which would have been justified by like considerations under which that abridgment was made, has therefore been aimed at. A more complete appropriation of the work is based on these 'practical features', which are, however, certainly in part of questionable utility. With excellent Anglo-Saxon grammars of every grade now of easy access, no sufficient ground is apparent for materially increasing the cost of a special dictionary for the poetic literature by the addition of elementary grammatical appendices. Any enlargement of the volume should have been made to contribute directly to the study of Anglo-Saxon poetry. A treatise, for example, on the metre and æsthetics of this verse would have formed a valuable appendix; or, better still, an extension in the body of the work itself might have been planned on an intermediate doctrine as to the exclusion of citations, etc., by which more of the advantages of the original would have been retained.

The adoption of etymological helps, on the other hand, is commendable. Full-faced type to mark modern correspondences is a well-approved device, and will both facilitate the acquisition of the old vocabulary, and contribute to an historic sense in the study of the language. The only restriction to be made here is one that concerns the manner in which right principles have been dealt with. For, after duly allowing for the position of the editors in disclaiming completeness in etymological matters, an excuse is still wanting for their lack of uniformity in what they attempt to give. No principle is discoverable in the use made of cognate forms: it is apparently by the merest chance that now a Gothic, now an Icelandic or an O. H. German word is cited, and that, too, after intervals covering words which again, for no evident reason, are entirely omitted in this regard. Modern German words are, however, introduced with some fulness, and the care bestowed on the special-type forms of Mod. English almost approaches equality of performance. Yet in these last respects such omissions of the obvious as the following will be readily found *dugoð*, G. Tugend; *earfoð*, G. Arbeit; *edwit*, Mod. twit; *þéon*, G. ge-deihen; *þel-* G. Diele;

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† Kleines Angelsächsisches Wörterbuch von C. W. M. Grein. Nach Grein's Sqrachschatz der Angelsächsischen Dichter bearbeitet von Fr. Groschopp. Kassel, Wigand, 1883.

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þegen, G. Degen; *trag* (read *trág*), G. träge; *lið*, G. G-lied—(the definition 'limb, limbs' is misleading: the pl. is not *lið*, but *liðu leoðu*); *samnian*, G. *samm*-eln; *dwol* and *dol* should be connected; *wunian*, Mod. wont; *hrif*, Mod. mid-*riff*; *heregeatu*, Mod. heriot: *gésne*, Mod. (obs.) geason, etc.

Although the editors have clearly had nothing above the most elementary needs in view in working out these etymological phases, it is difficult to see why more attention was not paid to secondary derivation. No intimation, for example, of the corresponding verbal forms *séon*, 'to see,' and *séon*, 'to filter,' accompanies *onsýn* 'appearance,' and *onsýn*, 'deficiency'; *béot* is not referred to *behátan; gafol* to *giefan; onsége* to *sigan; hírêd* (read *hírcd*) to its elements. The interesting compounds *láttêow* and *lárêow* are passed by, nor is the student made aware of the relation between *getawe* (read *getâwe*) and *geatwe; (un)forcûð* and *fracoð* (*fracod*).

In the case of *hapax legomena* the references are too often omitted. Wherever it is possible, such words should be explained. There is usually something special about them; they may be dialectal, as *searo-fearo* (<*-faru*); or possible scribal errors, as *swêg-leðer;* or due to a blunder on the part of scholars, as *fœrbu*. The last word has now for some time been rightly understood. To Cosijn belongs the credit of having first noticed (Beitr. VII. 456) that a separation into two words is to be made: *fœr* (n.) 'color,' and the numeral *bû*. The further derivation of *fœr* gives the scheme: I. E. **paro-*: **parwô-* (Lit. parwas)=*fœr*: O. H. G. *far(a)wa*.

An unwelcome illustration of the persistent transmission of old errors is furnished in the fictitious infinitives *lihan, sîhan, tihan, wrihan, feohan, seohon* (sic); *scânan* is still a reduplicating verb, and *felgan* usurps the place of *feolan*. Although *téon*, 'to draw,' and *têon*, 'to censure,' are distinguished, to *of-têon* is ascribed the peculiar property of combining the two. How much longer are we to wait for editors of the *Béowulf* to comprehend the construction of the opening lines of this poem? So, too, in keeping with this kind of conservatism, to venture a denomination, we are not yet to be released from the themes: *ealdor-lagu, feorh-lagu, ealdor-naru, feorh-naru*.

False quantities are not wanting; a few examples taken at random may illustrate: *drugian, drygian, dryge, crist, cristen, cristnian, cyle, fnæst, hruse, hrest* (Metr. 11,58< *hrêosan*, therefore 'falls' not 'withers'), *Orgete*—there is also considerable confusion in the treatment of the prefix *or-, sið<sêon, tucian, þryð iu-man* (but *gêo-man*), *wag*, 'wall', *wædl*. Misprints like the following will be easily corrected: *herlic* (but *hêr*); *læs* (but *lâssa*); *læt-hydig, lætlice* (but *lât*); *and huru* (but *húru*); *lárcow* (but *lârîow*); *wol-dæg, éogoð, géogu*ð (p. 60; an error borrowed from the German ed.), etc.

Until a common system of vowel accentuation may be agreed upon, consistency in each particular method is all that can be required. The present editors have not, in this matter, been sufficiently guarded at all points: *geár, geâsne*, (but *gêomor*), and the preterits *scôp*, (*éo*) *scân* (*éa*), *scôc* (*êo*), *gêafon*.

In closing this notice, gratitude must not be withheld for the service of the editors to the study of Anglo-Saxon poetry. Uniform definitions in English for the entire body of the poetic vocabulary will give heart to many to whom foreign languages are less familiar, to attempt to learn something of our ancient songs. Perhaps the way has now been paved to a poetic lexicon in which the peculiar phraseology and figuration of this poetry may receive systematic treatment. The need of a handy etymological dictionary of the Anglo-Saxon language, based upon exact philological principles, has certainly been made clear. May the want be speedily supplied!

JAMES W. BRIGHT.

Grammaire Elémentaire de la Vieille Langue Française, par L. CLÉDAT. Paris, Garnier Frères. 8vo, 3fr. 50.

All French scholars and, indeed, all persons that take an interest in Romance philology, will hail with delight the publication of a book which explains so clearly the history of Old French. The purely modern grammars, which treat merely of the present language and, like autocrats, give rules without deigning to explain them, are now, like the five ladies of Villon, with "les neiges d'antan." Lhomond, Noël et Chapsal, Poitevin are things of the past,

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and even in classes in which the students not having studied Latin, do not wish to learn the science of language, we see replacing the older grammars, those of Larive et Fleury, of Brachet et Dussonchet, of Chassang, because they give an idea of the history of the language. Let us try to teach our pupils how to think, how to reason, how to trace the different forms of a word, of a letter, through the ages, and then we shall be sure that the knowledge gained will remain, for we shall have built on a solid foundation.

The Germans have always stood very high in French philology and Diez's Grammar of the Romance languages is a wonderful monument of labor and science, but it must not be forgotten that it was Raynouard, a Frenchman, who discovered the famous rule of the *s*. Ampère's work on the formation of the French language is still a good book in many respects and, as to Brachet's grammars, they are well-known to all linguists. Mr. Brachet has rendered an immense service to French scholars, but Mr. Clédat has gone more deeply into the subject. I shall try to review very briefly the characteristics of his work.

In his Introduction he neglects the political history of the language, which is very fully given in Brachet, and explains the prefixes and suffixes and the orthography of old French, thus affording material help in the reading of the old monuments. He gives only the general laws of phonetics and keeps very wisely for the end of the book the scientific discussion of phonology, a subject which he treats very ably and clearly. In the Introduction, however, I should have wished to see the attention of the student called, as forcibly as in Brachet and in Littré (Histoire de la Langue Française) to the three fundamental rules: the persistency of the Latin accent, the suppression of the short vowel, and the fall of the middle consonant.

The chapters on the Noun and the Adjective are very well explained, but I have noticed especially his remarks about the origin and declension of the article. It is very interesting to understand how *le* came from the proclitic *ille*: *ille murus* being pronounced *illemúrus* with the accent on the third syllable, and *ille* itself having no tonic accent but a secondary one falling on the second syllable, *il* disappeared and *le* remained, just as in *c'te femme*, the first syllable is hardly sounded. *Ille*, pronoun, not proclitic, gave *il*, and proclitic, the other forms, while *ils* has merely an analogous *s*, the popular form still being *il ont*.

Mr. Clédat has in his chapter on the Verb some highly important pages on the variations caused by the presence of the "*e* or *i* consonnifiable," which in verbs whose radical ends in a single consonant generally transforms the vowel of that radical into a diphthong, as *j'ois* from *audire* for the first person, while we have *tu os*, *il ot*, nons *oons*, *vous oez*.

The difference between the present participle and the gerundive not having been well established heretofore, Mr. Clédat gives a very good explanation of it. He quotes a curious passage from Joinville: "*En ces choses aréer mist-il jusques á midi*" to show that in Old French the infinitive was sometimes used after *en*.

It is by these quotations from the old authors given as proofs of the rules that the new grammar far surpasses its predecessors. It follows in that way the admirable example given by Littré in his dictionary, and the syntax of Mr. Clédat's book may serve as a history of the literature of the Middle Ages as well as of the language itself. The syntax of the Preposition is complete, and the remark about *entre* used in the sense of 'together' (ensemble) is quite interesting.

The third part of the syntax is devoted to gallicisms, those idiomatic expressions which are so troublesome to foreigners. Numerous examples are given from the old authors.

At the end of the book are the chapter on phonetics, already mentioned, and a short treatise on the versification of the Middle Ages.

Mr. Clédat modestly calls his work an elementary grammar, but, in my opinion, it is so complete that I do not think it should be given to a student before he has studied Brachet's "Nouvelle Grammaire" or even his larger "Grammaire Historique." All teachers of French are grateful to Mr. Clédat for the work already accomplished so well, and are anxious to have as soon as possible the more scientific grammar which he has announced.

ALCÉE FORTIER.

Tulane University of Louisiana.

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Die klassische Bildung in der Gegenwart. Von PROF. DR. F. SCHMEDING, Oberlehrer am Realgymnasium zu Duisburg, Berlin, 1885. Gebrüder Borntraeger. 8vo, VII+ 204.

The author of this work, a prominent member of the *Realschulämnnerverein*, and a teacher of long experience, examines his subject from the standpoint of the practical pedagogue, and proposes to ascertain, not whether the study of the classics should be dispensed with hereafter, but whether their present position in the curriculum, and the peculiar privileges attending their acquisition, are proportionate to their actual value. During his investigations he naturally threshes out again some old grain, but threshes it thoroughly and with a zest. Apt in quotation, happy in illustration, he presents a readable if not entirely impartial résumé of the situation. Employing a weapon from his own arsenal of metaphors, we may even add that in his endeavor to right the scholastic vessel whose cargo of classics has given it a decided list, he has perhaps caused it to careen beyond the safe centre. The work contains considerable unnecessary animadversion against the views and utterances of teachers of the classics which does not add much to the discussion of the general question. The *tu quoque* argument is usually available for any side that may desire to employ it.

In the summary of Prof. Schmeding's conclusions we find the following indictment against "classical" culture: (pp. 144–146).

1. Traditional, and to a certain extent, official opinion, alive even yet in the prejudices of many influential men, ascribes to classical culture the highest influence upon the ennoblement and strengthening of all the intellectual powers.

2. This opinion embodies an ominous error.

3. In reality classical culture is in its essence quite fragmentary and imperfect. Its specific influence may be reduced to a minimum, and is essentially linguistic in character. Especially should the opinion be abandoned that classical culture produces a general acuteness of the reflective faculties, that it broadens the mind, and that it gives an ideal turn to one's efforts and intuitions.

4. The time which is devoted to its acquirement might redound to the greatest benefit of the common weal, if employed in the acquisition of principles which would lead one to comprehend the present era and to assist in promoting its development.

5. But from the present era classical culture holds aloof, and renders the comprehension of the former difficult. It effects this by introducing one to an existence in a world quite different from the present age and thus leading the mind into channels remote from present tendencies; and by confusing one's powers of comprehension, setting up fundamentally false hypotheses for the explanation of important phenomena, and employing fallacious catchwords which render difficult the apprehension of the truth, (cf. p. 65).

6. Classical culture hinders the increase of national wealth by its worship of the letter and its unpractical tendency; by the spirit which it fosters, and the authorities which it honors; by the traditions which it has created; and by the establishment of conditions of instruction which are of the least possible value to the industrial classes, (cf. pp. 69, 88–89).

7. Yet these conditions cause everyone to press forward to be admitted within the charmed circle and to share its prerogatives, even at the cost of slighting the most important achievements in the industrial domain, (cf. p. 102).

8. Classical culture is in the highest degree unjust to every other kind of culture.

9. It obstructs a healthy development and organization of the school system by making impossible a plan of studies suited to the times; by obstructing the growth of every educational institution except the gymnasium; by rendering difficult the proper training of teachers for schools suited to the times; and specially by giving a wrong direction to the study of the modern languages.

10. Finally, classical culture is detrimental to the nation's powers of defence, to the development of art and science, and checks the proper growth of that primeval vigor of spirit from which it has continued to remain estranged! (cf. pp. 142–143).

These various theses are defended with ingenuity, and although we must occasionally interpose a charge of inconclusive reasoning, often with apparent success. Interesting con-

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tributions are made to the controversy between the *Realschulen* and the *Gymnasien*, and the principle of elective instead of obligatory courses is urged as a desirable reform. Judicious comments are passed upon the tendency at some German Universities to treat the modern as well as the ancient languages from the standpoint of a theoretical science. "Nothing can be *universitätsfähig*," exclaims sarcastically an opponent of this tendency, "which is not at least four hundred years old." And so Prof. Schmeding fears that the study of the modern languages may fail of becoming the means of learning the thoughts of the best and noblest men of foreign nations, of penetrating into their mental processes and their peculiar conceptions of life in order to appropriate and utilize all that is finest therein. And yet one cannot but feel the fascination of the examination of those exceedingly important adjuncts of language training comprised under the rubrics of phonetics and comparative philology; and although American scholars too are concerning themselves much with grammatical and linguistic subjects, perhaps the only caution needful may be the claim that the field of literary history and criticism is equally arduous, equally exacting, demanding peradventure for finished culture in the teacher an even longer period of apprenticeship, and that it is equally fruitful in valuable results.

In Prof. Schmeding's vision of the future the time will come when Greek and Latin will occupy in general culture the position now held by Persian, Hebrew and Chinese. Then will the great officials and judges of the land gain their high positions without classical culture, and the warfare of to-day over the comparative merits of our various educational systems will seem an almost incredible echo from a remote past. The approach of this time Prof. Schmeding desires to hasten, but not unduly, in order that:

> " * * * * the change which comes be free
> To ingroove itself with that which flies."

Signs of such a change are appearing already in Germany as a partial result of the sharp discussions which the two decades just past have witnessed. In this country, where few American youth are often accused of possessing too classical an equipment, where the requirements for admission to the learned professions are generally so lenient, and where the scientific wolf even threatens at times absolutely to devour the classical lamb, such a debate need become neither so acrimonious nor so prolonged. Waiving a decision upon many of these debatable points, points which only future experiments can settle, the fair demand of the times is for an equal opportunity and equal facilities for the pursuit of both ancient and modern languages. Under such an arrangement, which already prevails in some of our higher institutions, it is only incumbent upon the teachers of modern languages to endeavor to invest their courses with the same thoroughness of preparation and carefulness in detail which we have been accustomed to see applied to the study of Greek and Latin. The feigned aristocracy of the classics will then give way to a more democratic equality of ancient and modern tongues, the contest will resolve itself into a friendly rivalry, and the issue may be left to take care of itself.

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Victor Hugo. By ALGERNON CHARLES SWINBURNE. New York, Worthington & Co., 1886, 12mo., 200 pp., $1.25.

Swinburne's latest tribute to Hugo's genius, as was to be expected from his previous utterances, is little less than an apotheosis of the great French poet, and will, on account of the clear note it strikes, always hold a conspicuous place among contemporary criticisms. So genuine and sincere, so fervent, devout and ecstatic is his admiration, so emphatic and pronounced is his panegyric that it cannot fail to startle many a hostile critic of Hugo's muse and to induce him to reconsider his conclusions.

To Swinburne, V. Hugo is not only "the greatest Frenchman of all time," but "the greatest man the world has seen since Shakespeare;" nay, we cannot help reading between the lines that he even prefers him to the latter, when we meet with such expressions on Hugo as: "this incomparable master—the greatest of all his kind—the highest among poets—the one only master of all forms and kinds of poetry—the master of masters," whose

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"spiritual service has been in its inmost essence, in its highest development, the service of a healer and a comforter, the work of a redeemer and a prophet," and who "above all other apostles who have brought us each the glad tidings of his peculiar gospel . . . has deserved to be called by the most beautiful and tender of all human titles—the son of consolation."

Our critic expects his judgment to be received with irritation and derision, but he prefers this danger rather than that of incurring the smile of compassion or the scorn of posterity, by reason of "faint praise."

It is greatly to be regretted that Swinburne, in writing on Hugo, should not have given us more than a small volume of 200 pages, which under any circumstances must needs be wholly inadequate to meet the expectations aroused by the tenor of its title. He who expects to find in it a clear-cut profile of Hugo as a person, or a comprehensive idea of him as a man, or an analysis of his works, or an account of his life, or a description of the mental and moral atmosphere in which he grew up, and similar topics, will be disappointed. Indeed, all Swinburne does is to accompany the reader through the vast realm of Hugo's creations, and to point out to him what he considers the greatest and most worthy of attention. Even this service, however, is a valuable one and to be received with gratitude, because the critic is nearly always fortunate in knowing where to linger. It is true, we cannot share his predilection for *Les Travailleurs de la Mer*, nor his high praise of *L'Homme qui rit;* we also hesitate to proclaim *Le Roi s'amuse* "one of the great crowning tragedies of all time," but we heartily endorse his poetic selections, although we miss in his list such poems as *Encore à Toi—Quand l'enfant paraît—Oh! n'insultez pas une femme qui tombe!—Au Bord de la Mer—A quoi je songe—Le Pont—Androclès—La Conscience—Le Parricide—Le Temple*, and others.

With reference to the 'Légende des Siècles,' we read:—"The unity of the book," "is not logical but spiritual; its diversity is not accidental or chaotic; it is the result and expression of a spontaneous and perfect harmony, as clear and as profound as that of the other greatest works achieved by man." If we may be permitted to express a wish, it is to see Swinburne grapple with this greatest problem set before the student of Victor Hugo; namely, to demonstrate the unity of the 'Légende des Siècles.'

H. C. O. Huss.

Princeton College.

PERSONAL.

W. C. Collar, Head Master of the Roxbury Latin School, is preparing for Ginn & Co. a revised edition of Eysenbach's German Grammar. It will be ready in the autumn.

The 'History of Education' (cf. *Notes*, No. 2, col. 53) by F. V. N. Painter, Professor of Modern Languages in Roanoke College, has received warm commendation from Dr. Wm. T. Harris, Editor of the 'International Education Series,' where it will appear. He says of the work: "I was delighted to find in the MS. what I had been seeking for years, an admirable study of the History of Education from the standpoint of the philosophy of history (Hegel's as modified by Rosenkranz and then by Karl Schmidt)."

Walter D. Toy, A. M. (University of Virginia, 1882), has been appointed to the professorship of German and French in the University of North Carolina, at Chapel Hill. During his course of study at the University of Virginia, Prof. Toy was engaged from time to time in teaching in Mr. McCabe's school, at Petersburg, Va., making in all about four years, but immediately after obtaining the Master's degree he went abroad, where he devoted himself especially to the study of modern languages. He passed five semesters at the Universities of Leipsic and Berlin and one semester at the Sorbonne and Collège de France.

Samuel B. Platner, a graduate (1883) of Yale College, was appointed Instructor in Latin and French, at Adelbert College, Cleveland, Ohio, at the beginning of the present academic year. Mr. Platner spent two years of graduate study at his Alma Mater, as incumbent of the Larned Scholarship, and took his Ph. D. degree (1885) at the same institution, with Sanskrit as his principal subject and Greek and Latin as secondary subjects. He presented a thesis on a "Comparison of Three Recensions of the Rāmayana".

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Thomas Hume, Jr., has been appointed, also, Prof. of English Language and Literature in the University of North Carolina. Prof. Hume is a graduate of Richmond College, Richmond, Va., where he received the degree of A. M. He afterward attended the University of Virginia and about four years ago the degree of D. D. was conferred on him by his *Alma Mater*. He was recently connected with Norfolk College, Norfolk, Virginia.

William Cook, of Cambridge, Mass., has been appointed Instructor in French and German at the Massachusetts Institute of Technology, Boston. Prof. Cook is a graduate of Yale (1861), has spent six years in Europe (1867–1873) and eleven years at Harvard College (1873–1884), where he was Instructor for six years and Assistant Professor of German for five years.

The teaching force for Modern Languages in the University of Pennsylvania, Philada., was increased at the beginning of the present year by the appointment of Hugo A. Rennert as Instructor in French and German. Mr. Rennert is a graduate (1876) of the University of Pennsylvania, in the Department of Science (B. S.) and also (1881) in the Law Department (LL. B.). Since his graduation, he has been engaged in teaching French and German at a private school in Philadelphia, where he has given instruction also in Spanish and Italian.

Howard Edwards, A. M. (Randolph-Macon College), has been called to the Chair of English and Modern Languages at the Arkansas Industrial University, in the place of H. B. Edmiston, now a special student in Romance Languages, at the Johns Hopkins University, Baltimore. Prof. Edwards is a graduate (1876) of Randolph-Macon College, at Ashland, Va., and after graduation spent about a year in Germany and France (Leipsic and Paris). Since his return to America, he has been connected in Virginia, North Carolina and Alabama with three different academies and schools, in two as Instructor of Greek, German and English, and in the third, as Principal.

Melville B. Anderson, Professor of English and French at Knox College, Galesburg, Ill., has an interesting review of Gosse's 'From Shakespeare to Pope' in the December (1885) number of THE DIAL (Jansen, McClurg & Co., Chicago), pp. 213–215. It is interesting to note, that the opinion here expressed agrees, in the main points, with that of Prof. T. Whiting Bancroft (Brown University), as published in NOTES, No. 2, pp. 43–46.

BRIEF MENTION.

Anecdotes nouvelles. Lectures faciles et amusantes et Récitations à l'usage des classes de français. New York; The Writers' Publishing Co. 12mo., paper, pp. 71.

One hundred and three short, unhackneyed anecdotes, well suited to younger pupils for light reading and especially for exercise in memorizing. One page of notes is appended to sixty-eight pages of text, a proportion which would seem to preclude such help as, "p. 16. Comment trouvez-vous, *how do you like;*" and yet not to excuse such half-statements as, "p. 11, "si—oui," and "p. 63, c'est le maire qui marie en France." The more obscure idioms and allusions are so few that (even supposing the editor to have been restricted by the publishers, which can scarcely have been the case) they might well have been explained, not merely paraphrased, as is here done.

The forthcoming number of the *Deutsche Shakespeare Jahrbuch* will open with an article of some length (80 pages) by Prof. Zupitza on "Die mittelenglische Vorstufe von Shakespeare's *As you like it.*" The aim of the paper is to show the want of any reasonable support of the theory professed by Knight, Stone and Harrison that Shakespeare, while taking the story of his play from Lodge's novel, Rosalind, also borrowed, on occasion, directly from the Tale of Gamelyn from which Lodge had constructed his novel. Prof. Zupitza gives a modern German translation of the Middle English Tale of Gamelyn (edited in 1884 by Skeat, Clarendon press), but does not always follow Skeat's text; at several places we find him preferring the reading of some other MS. — a proceeding that finds its justification in a special investigation dealing with the Relations and Classification of the MSS. in which the Tale has been preserved. The last portion of the

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essay is given to a discussion of the name Gamelyn. The author refutes the opinion of Skeat who takes Gamelyn to be derived from Gamel-ing, meaning 'old man' and suggests that Gamelyn may be a diminutive (such as Ormin, Berardin) of an Old English name, the strong form of which, Gamal, has been shown by Hruschka (Zur Angelsächsischen Namenforschung." Prag. 1884. p. 45) for the eleventh century. Prof. Zupitza has also traced a weak form in the Latinised Gamelo.

The Gentleman's Magazine Library: Being a classified collection of the chief contents of *The Gentleman's Magazine* from 1731 to 1868. Edited by George Laurence Gomme, F. S. A. *Dialect, Proverbs and Word-Lore.* Boston: Houghton, Mifflin & Co.; New York: 11 East Seventeenth St; The Riverside Press, Cambridge. XIV, 352. 8vo, $2.50.

It is gratifying to know that American publishers have arranged with Mr. Elliott Stock of London to supply this 'Library' to the American public.

For those who may not have become acquainted through the first published volume, 'Manners and Customs,' with the nature and character of this series, it may be well to condense a few of the prospective statements of the publishers.

This 'Library,' planned for fourteen volumes is intended to open to the public the quaint and valuable archives of two hundred and twenty-four volumes of the famous Gentleman's Magazine—volumes now practically inaccessible to the general reader. All articles which are not of mere local interest that have appeared in this Magazine from its commencement in 1731 to 1868 are to be extracted and arranged in volumes, each devoted to a separate subject. The matter is classified under heads, and exhaustive indices put the contents of each volume at the ready service of the reader.

"It is a part of the scheme for this collection," * * * says the editor in his last preface, "to keep the reprinted articles as far as possible intact and unaltered, * * and such notes as are thought advisable, either for the elucidation of the text, or as showing what has since been done, are placed at the end of the book." To those who have an interest in the history of the language, customs, manners, popular beliefs, etc., of England, this and the preceding volume of the series are to be earnestly recommended.

Li Romans de carité et Miserere du Renclus de Moiliens, poèmes de la fin du XIIe siècle. Edition critique, accompagée d'une introduction, de notes, d'un glossaire et d'une liste des rimes. Par A.-G. Van Hamel, professeur de langue et de littérature françaises à la faculté des lettres de l'université de Groningue (Pays-Bas). Bibliothèque de l'Ecole des Chartes publiée sous les auspices du ministère de l'instruction publique; fascicules 61, 62. Paris. F. Vieweg. gr. in-8, pp. CCIII. 468. 1885.

A model and definitive edition of an author of whose interesting and important works little has been heretofore known, aside from Ginguené's study in the *Histoire littéraire de la France*, t. XIV. The mere name, however, has been familiar to students, in connection with the short extract of the *Miserere* (strophes 86–93) given by Bartsch in his Chrestomathy, cols. 345–348. The *Roman de Charité* had not before appeared in print, nor had the *Miserere* ever been critically edited. The elaborate scale on which the present edition has been prepared may be inferred from a comparison of the whole number of pages with that devoted to the text and variants (285); but the admirably thorough and scholarly execution of the entire work can only be appreciated after detailed examination. Professor Van Hamel, for whom this edition is the first-fruits of a devoted labor of love in the field of Romance philology, combines in an eminent degree, as well by training as by natural characteristics, the excellencies of both the French and the German critical schools.

A selecton of William Morris's Poems has just been issued in the Tauchnitz collection of British Authors. The volume to which Francis Hueffer contributes an interesting Memoir of the Life and Works of the poet, contains portions of 'The Defense of Guenevere and other Poems,' of 'The Life and Death of Jason,' of 'The Earthly Paradise,' of 'Love is Enough' and of 'The Story of Sigard the Volsung.'

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MODERN LANGUAGE NOTES.

Baltimore, May, 1886.

CONTRIBUTIONS TO SPANISH GRAMMAR.

I.—PRONOUNS.

1. The demonstrative Pronoun.

As is well known, the demonstrative pronoun *ello ella* was frequently employed in a distributive sense. (cf. Diez. R. G. III4, 77).

Era de todas partes la cosa encendida,
Auien *ellos* y *ellos* la uergonça perdida. Alex. 1406.

Eso esa answers the same purpose in the following passage:

Dixo la buena duenna: tus desires traviesos
Entiéndelos Urraca todos *esos* y *esos*. Juan Ruiz. 1299.

2. The indefinite Pronoun.

In Old Spanish, as in the other Romance languages, substantives like *hombre*, *persona*, *barba*, *cuerpo* and *cosa* act the part of personal pronouns. Diez (R. G. III4, 88) mentions that Old French, Provençal and Italian *cristiano* was synonymous with man or person.

It is interesting to note that in the oldest Spanish poems *cristiano* has the general meaning of 'man,' and in connection with a negation may be rendered by 'nobody.'

Quando en Burgos me vedaron conpra e el rey me a ayrado,
Non puedo traer el auer, ca mucho es pesado,
Enpennar-gelo he por lo que fuere guisado.
De noche lo lieuen que *non* lo vean *christianos*,
Vealo el Criador con todos los nos santos. P. C. 90-94.

Dixo Myo Çid: comed, conde, algo, ca si non comedes *non* veredes *christianos*. P. C. 1033.

Mandó Myo Çid Ruy Diaz que fita souiesse la tienda,
E *non* la tolliesse dent *christiano*. P. C. 1788-9.

La beldat de los oios era fiera nobleza
Las pestannas mesturadas de continual adeça,
Quando bien los abria era fiera fadeza,
A *christiano* por fecho tollrie toda pereza. Alex. 1714.

Meiores dos amigos nen de maor beldat,
Que assi fuessen ambos duna uoluntat,
Ne naçiernon ne naçerán, cuydo dezir verdat;
Entre pocos christianos corre tal anuzat. Alex. 1858.

It was but natural that in a time when the struggle between Christian and Moor was uppermost in the mind of every Spaniard and absorbed all other interests, the names of these two races, *moro* y *christiano*, should become a set expression equivalent to 'everyone,' 'all,' and with a negation to 'no one,' 'nobody.'

Por amor del rey Alffonsso, que de tierra me a echado,
Nin entrarie en ela tigera, ni vn pelo non aurie taiado,
E que fablassen desto *moros* e *christianos*. P. C. 1240-2.

Cortandos las cabezas, martires seremos nos,
Moros e *christianos* departiran desta razon. P. C. 2728-9.

Rachel e Vidas, amos me dat las manos,
Que *non* me descubrades a *moros* nin *a christianos*. P. C. 106-7.

E nos uos aiudaremos, que assi es aguisado,
Por aduzir las archas e meter las en uuestro sallo,
Que *non* lo sepan *moros* nin *christianos*. P. C. 143-5.

Ca non me priso e ella (la barba) fijo de mujer nada,
Nimbla messo fijo de *moro* nin *de christiana*,
Como yo a uos, conde, en el castiello de Cabra. P. C. 3285-7.

Mandastes me mouer a Babieca el corredor,
En moros nin en *christianos* otro tal *non* ha hoy. P. C. 3513-4.

In the Libro de Alexandre *iudio nin moro* or *iudio nin pagano* serve to strengthen the negation.

Maor tenia la goria que si fuesse un toro,
Non treguaua en el sieglo a *iudio nin a moro*. 76.

Que *non* tragó peor muerso nin *iudio nin pagano*. 1210.

Nunca tan ricas uio *iudio nin moro*,
Si en el mundo fussen saberlas ya Poro. 2380.

The use of *cosa* in the sense of 'person' was, as far as we are aware, first noticed by Cornu (Romania, XIII, 313). To the passages quoted by him in proof of this meaning, we may add a number of others occurring in the earlier documents of the language.

Ende el dia terçero vinieron los parientes,
Vinieron los amigos e los sus connoçientes,
Vinien por descolgallo rascados e dolientes,
Sedie meior *la cosa* que metien ellos mientes. Milagr. 151.

Sennores e amigos, muevanos *esta cosa*,
Amemos e laudemos todos a la Gloriosa,
Non echaremos mano en *cosa tan preçiosa*
Que tambien nos acorra en ora periglosa. Milagr. 497.

Quando ui tant *noble cosa*, persona tan ondrada,
Quislo yo preguntar, ca non me dezie nada. Alex. 1107.

Passó muchas tempestades por su mala porfia,
Que a las naues auien e los uientos enuidia:
Dezien los marineros: cómo le ficarie Yndia
A esta cosa mala que con los uientos ly dia. Alex. 2139.

Fue luego diziendo palabras de amiztat,
Como *cosa ensennyada* que amaua bondat. Apol. 167.

Quiero en Egipto en tan amientre estar,
Dexole la ninnyela *huna cosa querida*,.... Apol. 348.

Cosa endiablada la burçesa Dionisa,
Ministra del pecado fizo gran astrosia,.... Apol. 445.

Nunqua, ditz el Rey, ví *cosa tan porffiosa*,
Si Dios me benediga que eres mucho enoiossa. Apol. 517.

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That the diminutive *cossiella* is employed in the very same way, seems to have escaped Cornu's notice.

Trasformóse el falso en angel verdadero,
Parosili delante en medio un sendero:
Bien seas tu venido, dissoli al romero,
Semeiasme *cossiella* simple como cordero. Milagr. 188.

Nació la criatura, *cosiella muy fermosa*,
Mandóla a los angeles prender la Gloriosa. Milagr. 533.

Instances of this signification of *cosa* occur also in prose; at least we have met with two passages in the works of Don Juan Manuel where the word bears such an explanation. Et despues que fueron casados, como quier que ella era buena dueña et muy guardada en el su cuerpo, comenzó á ser la mas brava et la mas fuerte et la mas revesada *cosa* del mundo. C. Luc. enx. 27.—Díjo me que le dijeron que aquella mujer que era la mas fuerte et la mas brava *cosa* del mundo. C. Luc. enx. 35.

3. *Nouns taking the place of indefinite pronouns, mostly connected with a negation* (cf. for a similar list American Journal of Philology. Vol. VI, p. 80).

agua, water. Non daria por ende un vaso *dagua* de rio. Alex. 2462.

acento, accent. De los signos del sol, siquier del fundamento
Non se me podria celar quanto val *un accento*. Alex. 40.

ajo, garlic. Non daua por el lazerio quanto val *un aio*. Alex. 1563.

avellana, hazel-nut. Que todo esto non preçio quanto *III aulanas*. Alex. 237.
Mas este donadio non ualdrá *una aulana*. Alex. 1404.

bodigo, manchet. Qui ansi non lo façe, non mereçe *un bodigo*. Loor de D. Gonz. de B. 7.

brizna, splinter. *Una brizna* no mas de tu presencia que viera yo, bell'sima señora, fuera de mi rigor la resistencia. Cerv. V. d. P. c. 5.

burba, a coin. No se os dé *una burba* de aquesta gente que la paz nos turba. Cerv. V. d. P. c. 6.

cabron, goat. Non valen pora armas quanto *sennos cabrones*. Alex. 1942.

canto, edge. E non cabrie entrellas *un canto* de dinero. J. Ruiz. 1245.
Del bien al mal no hay *un canto* de real. Proverb.

castaña, chestnut. Non daba mas por ellos que por *una castanna*. Fern. Gonz. 177.
Los que con el fincaron, non valian *dos castannas*. J. Ruiz. 1096.

cereza, cherry. Por una *ceresa* se deja despenar. Alex. 1763.

cermeña, muscadine pear. Desque (el caballo) salió del campo, non valia una *cermenna*. J. Ruiz. 231.

chirivia, parsnip. Mas el buen cristiano sucessor de Helias
Non lo preçiaba todo quanto *tres chirivias*. San Dom. 70.
Meten en sus deytudos de zuennos e follias
Que non valen a tanto cuemo *dos chirivias*. Loor de D. Gonz. de B. 42.

clavo, nail. Dezie que por so pleyto un *clauo* non daria. Alex. 2411.
El rrey non preçió *un clauo* su auer, nin gelo quiso. Alf. XI, 355.

dinarada, a copper's worth. De todas cosas quantas son de uiuanda
Non le osarien uender al menos *dinarada*. P. C. 63-4.
Del auer nol tomaran quanto *huna dinarada*. Apol. 323.

feste, ... El primero a post de este non vale mas que *un feste*. J. Ruiz. 461.

gallara, worthless thing. Non daba *una gallara* por onne losengero. San Laur. 22.

gallo, cock. Non dió por el mas que sil pic's *un gallo*. Alex. 637

gorrion, sparrow. Dixo que nol pre iaua quanto *un gurrion*. Alex. 624.

higa, fig (cf. higo). Controbando cantares que non valian *tres figas*. Duelo. 176.
Si ffiz mal ha alguno quanto val *huna figa*. Apol. 599.

lagosta, locust. Non ualió su emperio todo *vna lagosta*. Alex. 1650.

mote, word. Desque le veen en coyta, non dan por el *dos motes*. J. Ruiz. 1451.

nano, child. Tanto daua por ella quanto por *un nano*. Alex. 1860.

palmo, hand. Non vos dexarán rregnar, nin auer *palmo* de tierra. Alf. XII, 170.

pan, bread. Que sin olla non podria *un pan* valer. San Ildef.

papion or pipion, gold coin. Controvó sus loores en metros tan rimados
Que por muchos *pipiones* non serien preçiados. Loor de D. Gonz. de B. 25.
Di que por todos ellos non darás un *pepion*. Alex. 56.
Non preçiana lo al todo *un pipion*. Alex. 1230.
Nunca pierde faronia, nin vale *un pepion*. J. Ruiz. 615.

pico, point. Nin de los tus tesoros non le quieres dar *un pico*. J. Reiz. 237.

pera, pear. Desend los otros pueblos non valdrian *una pera* San Millan. 407.

puges, a coin. Non fallie de la suma un *puies foradado*. Milagr. 666.

pugesada, worth a puges. Non tenien que quemassen nin *una pugesada*. San Millan. 332.

puerro, leek (cf. ajo). Non dió el rey por ello *un mal puerro assado*. Alex. 1778.

puntada, a stitch (cf. punto). Non dormí essa noche sola *una puntada*. Duelo. 160.

rabo, tail. Non valien *sendos rabos* de malos gavilanes. Duelo 197.

sombra de luna, shadow of the moon. No se sepa que amas otra mujer alguna, si non, todo tu afan es *sombra de luna*. J. Ruiz. 538.

tiesto, potsherd. Non vale contra Dios *un tiesto foradado*. Duelo. 198.

viento, wind.

—In regard to this word, Diez, R. G. III, 433 says: 'Die Verneinung mit *wint*, die im mhd. so gäng und gebe ist, scheint der Romane nicht zu brauchen, wiewohl ihm dieser

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Begriff als Gleichnis gilt für *nihil*, ohne beigefügte Negation.' This use of *viento* is indeed very frequent and is well illustrated in the following passage: Bien muestras el parentesco y hermandad no servir *de viento*, antes en las adversidades aprovechar. La Celestina. 15; but is not as exclusive as Diez seems to assume.

Non preçiaua su castigamiento mas que ssi fuesse *hun viento*. S. Maria Egip.
Pues non so yo agora de tan astroso tiento
Que all i non esté tan quedo que *non* me sienta *el viento*. Rim. d. Pal. 431.

zapato, shoe. Non val toda mi agucia cuanto vale *un zapato*. San Ildef.
Creyo que non me preçia quanto a su *çapato*. Apol. 314.

A few nouns found in modern writers may close this list.

anis, anise. Ni valia mas que un grano de *anis*. Galdós, Nap. en Cham. c. 5.

jota, iota, jot. No entendia *jota*. Mansilla, Escursion á los Ind. Rang. II, 60.

pito, pipe. No dindoseles á otros *un pito* de que los despidiesen sus amos. Gil Blas. 1, 5.
Pero has de saber tú, Romo, que á mé se me da *tres pitos*. Fern. Cab. La Gaviota. p. 110.

moco de pavo, turkey's crest. Seiscientos años de nobleza, dijo Rafael, son *un moco de pavo* en comparacion de la nuestra. Fern. Cab. La Gaviota. p. 174.

HENRY R. LANG.

Charleston, S. C.

NOTES ON

Specimens of Early English. Edited by the REV. RICHARD MORRIS, LL.D., Part I. Second Edition, Oxford, 1885.

This edition is in many respects an improvement upon the first. The notes and glossary have been brought into better harmony, most of the misprints of the first edition corrected, and many words and phrases more fully and accurately explained. But many of the old mistakes still remain, and not all the changes are for the better. In the following I wish to point out some of these, taking up first the specimens of the Midland dialect.

ORMULUM.

In the introductory note, the new ed. by Holt, Oxford, 1878, should have been mentioned. Cf. also the following articles: "Eng. Vowel Quantity in the 13th and 19th Centuries," by Prof. Hadley, Trans. of the Amer. Philol. Assoc. for 1871, 65-107. "The change of *þ* to *t* in the O.," by F. A. Blackburn, Amer. Jour. of Philol. III, 46-58. "Über die Quellen des O.," by G. Sarrazin, Engl. Stud. VI, 1-27. "Nordische Lehnwörter im O.," by Erik Brate, P. & B. Beitr. X, 1-80; cf. 580-86. On the doubling of consonants in the O., cf. articles by Trautmann, Anglia VII, Anz. 94-99; Effer, ibid. 166-99; Trautmann, ibid. 208-10; also the article by Brate, referred to above, pp. 1-4, 580-84.

L. 976, *kepenn*, in this connection, means "to care, have regard." On the etymol. of the word, cf. an article by Kluge, P. & B. Beitr. VIII, 537-9, who objects to the customary derivation of *keep* from A. S. *cȳpan*, Goth. *kaupjan*, and traces it to a form **kôpjan*. This etymol. is strengtened by the Norse *kôpa*, "to stare, look intently," etc.—*strenncless* (l. 1095) is a concrete noun; cf. Prompt. Parv., where *strencle* or *strenkyl* is defined as *halywater spryngelle, halywater styk* (stick).—*forrgilltedd* (l. 1463) means "become guilty."—*toskeȝȝredd* (l. 1498) is no doubt connected with A. S. *to-sceran*, "to separate;" for references see Leo (s.v. *to-scyran*) and Wright's A. S. & O. E. Vocab. (s. vv. *toscerede, toscereð*).—*ædmodnesse* (l. 1515) means "mildness" when referring to God.—*lœn* (l. 1518) means "reward," as defined in the first ed.; A. S. *lêan*, Goth. *laun*; *ê* in the O. corresponds regularly to A. S. *ea*. L. 1548 is a case of poor editing. The first or third word should be struck out, being superfluous both for metre and sense. The same applies to l. 1566; cf. Holt's ed. II, 352.—*biggenn* (l. 1611) means "to build, dwell;" cf. Norse *byggja*, Dan. *bygge*, N. Eng. *big*.

A BESTIARY.

L. 244, *ilkines* (misprinted *ilkenes* in the gloss.) M.* explains as — *ilk-kines* — *ilkes-kines* (or *kinnes*); cf. Dan. *alskens*, of every sort.—*beren abuten* (l. 263), M. transl. by "about the barn."

GENESIS AND EXODUS.

Same extract in M.'s Alte. Sprachproben, I. 75-90. More use might profitably have been made of M.'s excellent notes. The following

*M. = Mätzner, L. = Lumby, W. = Wissmann, K. = Kölbing, Str. = Stratmann, Z. = Zupitza.

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articles will be found useful. "Ist die alte. 'Story of G. & E.' das Werk eines Verfassers?" by Fritzsche, Anglia V, 43-90. "Zu der mittele. 'Story of G. & E.,'" by K., Engl. Stud. III, 273-334. "Richard Morris, The Story of G. & E.," by Dr. Schumann, Anglia VI, 2, 1-32. Also a dissertation entitled "Über die Sprache der alte. Story of G. & E.," by Hilmer, Gymnasialprogramm, Sandershausen, 1876.

Lines 1913 and 1914 I translate: "He desired that he (Jacob) should so educate them," etc.; for this use of *ten* cf. *forðteh*, I, 49.—*it*, in ll. 1920, 2109, is said to be used "pleonastically," and the remark answers well enough for l. 1920; but it is not true in regard to ll. 2109, 2128, where *it* is used for the pl. *they;* cf. Morris's ed. p. XXV, and M.'s note. On *sen* (l. 1923) cf. note by M. On ll. 1991 ff. cf. note by K.—*me ðhugte* (l. 2064) is not = *ðogte.—agte* (l. 2090) means "money, wealth," as defined in the first ed. and by M. On *ðrist hem*, etc. (l. 2110), cf. notes by M., Schumann, and Fritzsche.—*bicam* (l. 2148) cannot be the pp. M.'s translation ("anders ist es nun als früher geschah") is no doubt correct. Line 2168 means "he pretended as though he knew them not;" cf. M.'s note.—*ðor bi-foren* (l. 2216) I take in a local sense, "there before, at the top" (referring to the mouths of the sacks).—*Wex derðe* (l. 2237) means "famine grew, increased." In l. 2242 M. supplies *ic*, which is the more common form of the pron. in this poem. In the note to l. 2254, strike out the word *still*. M. proposes in l. 2263 to read *ðe stiward*. Unless *sikerlike* (l. 2319) belongs to the quotation, M.'s transl. ("securely, with confidence") seems the correct one. Line 2321 means "let us be driven *back*, etc."; there is no reference to any earlier state of slavery. If *timen* (l. 2361) is connected with Icel. *tima* (A. S. *getimian*, "to happen") it has nothing to do with the later Eng. *teem*, *beteem*, as a glance at the article referred to in Skeat's Etymol. Dict. plainly shows. M. translates: "might he (they?) prosper, thrive, um Joseph's willen möchte er, der Vater (oder möchten sie) gedeihen, Glück haben. *Timen*, sonst 'sich ereignen,' kommt in der hier passenden Bedeutung noch öfter vor: Israel hadde hegere hond, and *timede* wel 3391." Lines 2371 and 2372 I render: "An equal number besides he commanded to be at the will (or disposal) of his father;" put a period or semicolon after ll. 2370, 2373, and no mark after 2371, 2373. K. has correctly pointed out that Jacob's words end with l. 2406, and that the four following lines are an observation by the poet. Schumann suggests that in l. 2422 *offe = off e = of he*. In ll. 2479 and 2480 M. reads *here: dere*, on the strength of the singular *noman*. The rendering given in the notes of l. 2528 is hardly possible. M. would read: *God him helpe: wel he mot*, "may God help him: well he can" ("er kann es wohl").

HAVELOK THE DANE.

Besides the article mentioned in the notes, cf. "Erklär. u. Verbess. z. mittele. H.," by Z., Hz. XIX, 124 ff. "Zum H.," Z., Anglia VII, 145-55. "Verbess. z. H.," by Str., Engl. Stud. I, 423-25. "H. and the Norse king Olaf Kuaran," by Storm, E. S. III, 533-35. Also the dissertation "Über d. Sprach d. alte. Lay of H. the Dane," by Dr. F. Ludorff, Münster, 1873.

[*Athelwold's*], l. 339, should have been given as a note.—[*a*], l. 344, is unnecessary; the same applies to most of the words between brackets, as in ll. 420, 465, 498, 548, 634, etc. In l. 351 Skeat (in his ed.) puts a period after *so*. For the clumsy reading of l. 411, Ellis (E. E. Pron. II, 475) proposes *Swanborow, Helfled her sister fair:* cf. his note. Z. shows (Hz. XIX, 126) that the introd. of *ne* in ll. 420, 548 is unnecessary. For the unsatisfactory reading of l. 456, Z. (ibid.) proposes *seiden he wituten more;* "*wituten more* ist ein beliebter flickwort d. mittele. dichter," etc.; cf. his note.—*bleik* (l. 470) is to be referred to O. N. *bleikr* rather than to A. S. *blǽc.—bere* (l. 490) is superfluous, being imitated from l. 488.—*of ful strong line* means "of very strong flax;" see Skeat, Etymol. Dict. (s. v. *linen*).—*go thu binne* (l. 584); cf. Scotch *but and ben*. On l. 594 see note by Z., Anglia VII, 146.—*grundlike* (l. 651) has nothing to do with *grind;* it was correctly defined in the first ed. as "heartily (lit. groundlike)."—*sond* (l. 708) means "sand," as defined in the first ed. and in Skeat's ed. A. S. *sund*, "sea," would at this time have been spelled *sund* or *sound* (the vowel being long), not *sond.—god seyl* (l. 711) I take to be plural.

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KING HORN.

On the works of W. referred to in the notes, cf. reviews by Stimming, Engl. Stud. I, 351-62; Str., E. S. V, 408-9, and K., E. S. VI, 153-57 (the latter especially good). Cf. also "Stud. z. K. H.," by W., Anglia IV, 342-400, and "Zur mittele. Wortbetonung," by the same author, Anglia V, 466-500, a criticism of Schipper's treatment of the metre of K. H. in his Engl. Metrik, to which S. replies in Anglia V, Anz. 88-111; cf. also "Zur alt- u. mittele. Verslehre," by Trautmann, ibid. 111-130. According to L., M., and W., *K. H.* is very likely not a transl. of the French romance of Horn and Rimenhild, but both the Fr. and Eng. versions extant probably go back to an older Eng. original now lost.—*bi weste* (l. 5) means "in the west." Put a comma after *horn* (l. 10) and take the following *birine* and *bischine* as infinitives depending on *mizte*. W. thinks *bi* in l. 11 is imitated from l. 12, and *upon* in 12 from 11. Put a comma after l. 20; other examples of bad punctuation are ll. 203-10, 365, 396, 397, 1002, etc. M. regards *mannes* (l. 21) as the gen. pl.—*smite* (l. 52) I take to be in the inf., depending upon *gunne;* the pret. pl. *smiten* would not rime so well with *gripe*.—*yfelde* (l. 54); both sense and metre favor the transl. *felled*, although L., M., W., and Str. take it to be = *yfelde*, "felt."—*isene* (l. 92) is not the inf. "to see."—*stere* means the same in l. 101 as in l. 1397, "a boat, ship;" cf. M. & Str. (suppl. to dict.); *to stere* cannot be an inf. after *most*.—*wo* (l. 115) is a noun or adv., as shown by *him* in the next l.—*in þe londe* (l. 126) means "in the land." For *hei* (l. 151) the other MSS. have *he*.—*wise* (l. 237) means "guide, direct" (L., M., W.).—*wonde* (l. 337); note and gloss. at variance as to tense.—*wrope* (ll. 348, 1232) M. transl. by "fearful;" see his note.—*tene* (ll. 349, 683) means "harm, injury."—*biwreie* (l. 362) is the 3 p. s. subj. and means "betray, denounce" (M.).—*recchecche* (l. 366)—*recche ihc*, *ihc* being the regular form of the pron. in this poem.—*bifalle* (l. 420) means "become" (M.).—*iwent* (l. 440) means "turned." The note to l. 533 says "*time* is here a dissyllable;" is it not always so in Early Eng.? The note to ll. 537-8 is meaningless.—*god* (l. 589) should be *gode;* so all the MSS.—*bi þe laste* (l. 616) means "at least" (M., W.); this passage is wrongly referred to on p. 288, n. 9.—*wile* (l. 643) means "will" (L., M.) or (if for *while*) "trouble, mühe" (W.).—*to knowe* (l. 670) does not mean "to be acknowledged" (note). Line 676 I transl. with Str. (E. S. V, 409) and K. (ibid. VI, 155), "And H. wept secretly,"—*mode* and *murne* (l. 704) are adjectives meaning "angry and sorrowful" (M.); note and gloss. at variance. On *gerne* (l. 705) note and gloss. disagree. Line 761 means "The wind stood, i. e. blew (from a favorable quarter) for him;" cf. Lay. II, 437, ll. 8-9. On l. 800 cf. Grimm's Rechtsalterthümer 152-4, and notes by M., W., Stimming, and especially by K. (E. S. VI. 156); *tak* in this l. and in ll. 1066, 1111, 1141, etc. means "to hand, give." For *ho* (l. 885) the other MSS. have *he*. Line 914 means "who sits on the loft;" cf. K. (E. S. VI, 155): "*loft* heisst nicht luft, höhe, sondern genau wie das altn. *lopt*, auf welches es zurückzuführen ist, ein hoch gelegenes gemach."—*þrowe* (l. 981) means "throw," which appears plainly from the reading of the other MSS. Line 995 means "he acknowledged, owned;" the many examples quoted by M. make this meaning certain.—*spuse* (l. 1007) means "husband." With *droze* (l. 1018) and *draze* (l. 1309) cf. "withdraw."—*of a brun* (l. 1134)— "of a brown one," i. e. "horn;" cf. the excellent note by K. (E. S. VI, 156).—*nelle ihc* (l. 1143)— "I will not have;" cf. l. 1312.—*preie* (l. 1251) means "crowd, company" (M., W.); the examples quoted by M. establish this meaning without doubt.—*wunder* (ll. 1267, 1464) means "crime, scandal, etc."; cf. note by M.—*clenten* (l. 1413) I take to be for *clengten*, from *clengen*, here used in the neuter sense "to cling, embrace;" see Str. and M. (s. v. *clengen*). Skeat, in his Etymol. Dict. (s. v. *clench*) has confounded *clengen* and *clenken*.—*mode* (l. 1439) means "grief;" cf. Icel. *móðr*, which, besides "arger," also means "moodiness, heart's grief" (Vigf.). M. and W. propose to read *barnage* instead of *homage* (l. 1535).—*trewage* (l. 1536) also means "homage, fealty."

In the ed. of this poem, readings of the other MSS. have been too freely introduced in cases where there was no need of change; cf. ll. 86, 192, 194, 241, 264, 288, 335, 344, 352, 370, 393, 420, 435, 448, 449, 469, 606, 683, 686, 705, 706, 729, 730, 858, 965, 966, 1010, 1034, 1090,

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1173, 1174, 1186, 1201, 1217, 1219, 1279, 1281, 1347, 1348, 1417, 1437, 1438, 1490, etc. It would have been better to have kept more closely to MS. C, or else to have prepared a critical text like W.'s. In a future issue I expect to take up the remaining specimens.

ALBERT E. EGGE.

WITH NOTES.

The usefulness of a text in a foreign language designed for class-room work is materially increased or diminished by the quality of the accompanying expository notes. What these notes should be depends upon circumstances. If the text is designed for beginners, it is manifest that exposition should concern itself with elementary matters of idiom and construction. If, on the other hand, the text is for the use of pupils of a more advanced standing, a knowledge may be taken for granted of the ordinary idiomatic use of words and the customary syntax. If the learner already has a fair reading knowledge of the language of the text, points of syntax may be omitted altogether from the notes (not, of course, from the class-room) and they may be restricted to matters connected with the proper understanding of the text; as, for instance, local, personal, or historical allusions, or words used in a special sense.

What notes should be depends, again, upon the inherent character of the text selected for interpretation. For elementary work a text should be taken not merely simple in idiom and construction, but as free as may be from that unfamiliar local coloring possessed, to a greater or less extent, by all foreign literature. In other words, a beginner should be given, for instance, Grimm's or Andersen's *Märchen* to read, in preference to a modern comedy. The only notes then possible would be upon idiom and construction; but the fuller they were and the more completely they elucidated the text, the better would their purpose be fulfilled. Under no circumstances and even if all the difficulties were explained away, should such a text as *Egmont* be put into the hands of an elementary class, as was done in a case that recently came to the notice of the writer. In the texts subsequently used the notes, aside from their syntactical character, will necessarily, to an important extent, depend for their nature upon the text itself. If the text is an historical drama like *Wallenstein*, the notes will be, in the main, of a different character from those demanded by *Faust*. *Nathan der Weise* will, necessarily, require an explanatory apparatus differing materially from that of the *Laokoon;* and a modern *feuilleton* will necessitate something different still.

What the notes accompanying a text should be is dependent, accordingly, both upon the text itself and the purpose for which it is designed. In any case, they should offer a scholarly explanation of the real difficulties of the text; and whether literary, historical, etymological, or syntactical, they should be thorough and exhaustive. Viewed in this light, the efficiency of the notes attached to a large proportion of both American and English editions of foreign texts designed for the class-room is more than questionable. One of the most potent results of the use of notes is that they tend to produce a scholarship upon a level with themselves; and, accordingly, one of the greatest evils of superficially made notes is that, unless a corrective be most carefully applied by the teacher, they foster the inexactness fatal to efficient work. With the present conditions of scholarship, there is no excuse for the half-made notes that are crowded into the back pages of many of our most popular texts. Loose readings, hit upon as the easy solution of an idiom, are the most frequent of all, as they are the most pernicious; classical scholarship would not tolerate carelessness in an ancient work; there is every reason why it should not occur in texts of more recent origin. In the case of a simple idiom in all but a beginner's text there is, most usually, no necessity for notes at all: the dictionary will readily clear up the difficulty, if it exists, and to the dictionary such cases should be relegated.

About the use of the dictionary, a word is in place. The value of a special vocabulary to a modern text, it seems to me, is doubtful. Texts designed for classes of beginners may, perhaps, be furnished at the end with a vocabulary to the profit of the learner, who is not yet able to discriminate at all between the different meanings a word may assume. A student

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should, however, be required, as soon as possible, to consult the dictionary for the meaning of a word. In so doing he will not merely exercise his faculty of discrimination in selecting, from among those nearly synonymous, the correct meaning demanded by the context; but he will unconsciously at the same time widen his vocabulary and his knowledge of the capabilities of the language. A special vocabulary is apt to make the work of translating wholly mechanical; and not only that, but it tends to make a word recognizable from the context alone—to make it the member of a phrase, and not a real entity which may be used apart and in other combinations. It is not to be inferred from this that single words are never to be glossed. If a word is used in the text that is not to be found in the dictionaries ordinarily accessible, then it is the special province of the notes fully to explain its meaning. The same is true of a word coined by an author to suit a special need, or of a word used for the occasion in a certain specific sense different from the ordinary.

Usually, in the selection of a text for translation, not enough stress is laid upon this matter of notes. If it is objected that French and German Texts with well made notes are not always at hand, it is easy to refer to the familiar law of supply and demand which will operate here as well as elsewhere—if little is required, little will be furnished. At certain stages in teaching a foreign language the fitness or unfitness of the notes should determine, to no small degree, the advisability of adopting or of refusing to adopt a text into school or college. It is not forgotten in making this statement that the teacher is supposed to be a live commentary, not only upon the text itself, but upon everything connected with it. Still, direct advantages may be gained and no end of time saved, and very profitably saved, by taking advantage of the information ready at hand in notes carefully compiled by some one who has made a special study of the author and his work—and only a person with these qualifications is capable of performing successfully the difficult task of editing a foreign text.

WM. H. CARPENTER.

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THE ANGLICIZATION OF MACAULAY'S VOCABULARY.

In his charming biography of Macaulay, Trevelyan discloses many interesting facts regarding his uncle's literary methods and standards. Among other things, it is made clear that Macaulay himself believed that the style of his later writings was greatly superior to that of his earlier contributions to the *Edinburgh Review*. Writing to Napier in 184?, Macaulay says: "My collected reviews have succeeded well..... There are few of them which I read with satisfaction. These few, however, are generally the latest, and this is a consolatory circumstance. The most hostile critic must admit, I think, that I have improved greatly as a writer. The third volume seems to me worth two of the second, and the second worth ten of the first."

In chap. XIV of the Biography, Trevelyan writes thus: "During the later years of his life, Macaulay sent an occasional article to the 'Encyclopædia Britannica'..... The articles in question are those on Atterbury, Bunyan, Goldsmith, Doctor Johnson, and William Pitt Compact in form, crisp and nervous in style, these five little essays are everything which an article in an encyclopædia should be Macaulay's belief about himself as a writer was that he improved to the last; and this question of the superiority of his later over his earlier manner may securely be staked upon a comparison between the article on Johnson in the *Edinburgh Review*, and the article on Johnson in the 'Encyclopædia Britannica.' The latter of the two is, indeed, a model of that which its eminent subject pronounced to be the essential qualification of a biographer."

It is certainly significant that the improvement in Macaulay's style was coincident with the substitution of English words for those of foreign derivation. The second article on Johnson was published in 1856. By this time Macaulay must have looked back upon the sonorous Latinized diction of 1831 as labored puerility.

The following calculations will exhibit the nature and extent of the change which had taken place between 1828, when the Essay on History was contributed to the *Edinburgh*,

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and the date when he composed the second article on Johnson. The classes of words excluded from the computation are the six categories designated in the paper on De Quincey, in the February number of MODERN LANGUAGE NOTES. The number of words examined is 5,000 from each essay.

ESSAY ON HISTORY.

A—PROXIMATE DERIVATION.

	No. of Words.	*Percentage.*
French	2,599	51.98
Germanic	1,566	31.32
Latin	774	15.48
Greek	38	.76
Celtic	16	.32
Romance Languages exclusive of French	7	.14

B—ULTIMATE DERIVATION.

	No. of Words.	*Percentage.*
Latin	2,939	58.78
Germanic	1,606	32.12
Greek	400	8.00
Celtic	26	.52
All Romance Languages	20	.40
Slavonic	4	.08
Oriental	4	.08
West Indian	1	.02

ARTICLE ON JOHNSON.

A—PROXIMATE DERIVATION.

	No. of Words.	*Percentage.*
French	2,177	43.54
Germanic	2,099	41.98
Latin	630	12.60
Celtic	41	.82
Greek	31	.62
Romance Languages exclusive of French	11	.22
Oriental	11	.22

B—ULTIMATE DERIVATION.

	No. of Words.	*Percentage.*
Latin	2,489	49.78
Germanic	2,128	42.56
Greek	259	5.18
Celtic	54	1.08
All Romance Languages	32	.64
Oriental	31	.62
Slavonic	7	.14

In the former essay, Macaulay employed 1,491 words of Old English origin; in the latter, 1,949,—a gain of 9.16 per cent. This corresponds nearly to the difference between the Germanic (ultimate) of the earlier and that of the later period (10.44 per cent), the other factors remaining substantially unchanged, with the exception of Scandinavian, which shows a gain of 1.28 per cent. Latin (ultimate) recedes in nearly the same ratio as Germanic encroaches, the loss being 9.00 per cent, French (proximate) corresponding very closely, with a loss of 8.44 per cent.

Referring to the paper on De Quincey, it will be seen that he uses 41.13 per cent of native English words; in the Essay on History, Macaulay uses 29.82 per cent, and in that on Samuel Johnson, 38.98 per cent. De Quincey is therefore more Anglican than Macaulay at his best, a conclusion quite borne out by the percentages of De Mille, which are 82 and 76 respectively.

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THE OATHS OF STRASBURG.

L. CLÉDAT (*Revue des Langues Rom.* Oct. 1885, pp. 309-10) proposes to read *et in aiudha* [*li*] *er in cadhuna cosa* "et je lui serai en aide en chaque chose" instead of *& in aiudha & in cadhuna cosa* "et en aide et en chaque chose" changing thus *&* into *er* (Lat. *ero*) and adding *li*. I cannot approve of this emendation for two reasons especially:

1. The passage would now read thus: *si salvarai eo cist meon fradre Karlo, et in aiudha er in cadhuna cosa, sicum per dreit son fradra salvar dist.*" Thus the first clause "*si salvarai eo c. m. fradre K.* is separated from its complement "*si cum p. d. son fradra salvar dist*" by a whole clause, which introduces a new idea and which has no similar complement. Such a construction would hardly be accepted if it were the reading of the unique manuscript. I prefer therefore to regard, according to the manuscript reading, *si salvarai cadhuna cosa* as one sentence and *et in aiudha et in cadhuna cosa* as an adverbial attribute to *salvarai eo.*

2. The German text confirms the reading of the manuscript and this is of some weight as the German Oaths follow closely the French

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text. It is true, the words *et in aiudha et in cadhuna cosa* are not in the corresponding German passage, but as they are only an unnecessary attribute of the verb *salvar** (unnecessary, because *salvar* taken in its general acceptance is synonymous with *salvar in cadhuna cosa*) their omission is of no consequence. It is quite different when we read with Clédat *et in aiudha er in cadhuna cosa*. Then this attribute which could be left out has become a new clause conveying a new idea. The supposition that a whole sentence of the French Oath could have been omitted in the German text, is something I cannot admit.

After these objections I think it unnecessary to insist upon the graphical difficulties (which are greater than M. Clédat intimates), and upon the fact that his correction makes another emendation necessary, namely, the insertion of the pronoun *li*.

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A History of German Literature, by W. SCHERER. Translated from the third German edition by MRS. F. C. CONYBEARE, edited by F. MAX MÜLLER. New York, 1886. 2 vols. 12mo. Charles Scribner's Sons.

The reviewer may well feel satisfaction and pleasure in undertaking his office on the present occasion. The long felt want of a good history of German literature in English has finally been met by an excellent translation of the best work now existing in the German language.

The marvellous success of Prof. Scherer's book in Germany has been well deserved. It had to compete not only with works of long standing and good repute, but also with those literary picture-books which have recently become so fashionable. The fact, however, that within four years four editions have been called for is sufficient proof of the principal merit of Scherer's work: its originality.

A reform in the method of writing the history of literature was very much needed. The manufacturers of those books which annually crowd the German market borrowed not only the material but the form from their great masters: Gervinus, Koberstein, Wackernagel, and Kurz. But these, though priceless treasuries for the student and investigator, do not meet the present requirements of historical science. History written with political or religious tendencies is scarcely scientific, nor will the scientific compilation of facts be called history. If the history of literature deals with the ideal life of a nation as reflected in its poetry, if the laws of historical investigation must be applied to represent this, then it seems almost obvious what method is to be followed. We do not look for a careful, chronological enumeration of all the documents, as we find it in Koberstein and Kurz, for that may be left to the notes; we do not care merely for the brilliant but disconnected reflections and criticisms of a powerful mind like Gervinus; we want an *organic representation* of the national poetic development. For in spite of rise and decline in the poetical history of a nation, the true historian believes in development, and although he cannot account altogether for the sudden appearance of great poets, he will not yield, like Vilmar, to the superstitious belief in the miraculous powers of genius.

Prof. Scherer is especially called to write a history of literature. Long ago he was known as an excellent philologian trained in Lachmann-Müllenhoff's school, and we can see by numerous acute observations how much benefit he derives from his philological knowledge in the way of throwing light upon his subject. A number of monographs, giving the results of his researches in different periods of German literature, have provided him with the knowledge of detail necessary for the historian who disdains to copy his predecessors. The author commands a charming style, which, though at times somewhat too journalistic, appeals to the wide circle of the educated. For, unlike some of his anchoretic colleagues, he is aware that science, unless brought into connection with national life, becomes Alexandrianism, and life without scienec ends in barbarism. And above all Prof. Scherer is endowed with the gift that places the historian next to the poet. He knows how to penetrate the spirit of a period as well as that of an individual, he understands how to find the secret connection of movements and motives back of

*The German word for *salvar* is *haldan*; both mean "to sustain" and not "*to defend*" as M. Clédat has it.

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the literary phenomena, and he has the power of representing that organic unity thus attained, which, to our conception, is the highest aim of historical art.

The danger of subjectivity, of course, is not excluded, and we do not think that Scherer always escapes it. But, as a whole, his picture of the literary development of the German nation comes nearer to the truth than any one heretofore given.

The arrangement and grouping of the vast material displays from the outset the masterly skill of the author; we gladly observe that in this he was led by intrinsic and artistic rather than by arbitrary motivés. Each chapter, representing some greater or minor movement of ideas in the different periods, adds to the compactness of the picture and enables the reader to penetrate and overlook with the author the whole development. While thus following the leading ideals, he distributes light and shade in a truly artistic manner, either by leaving out unimportant documents or by calling attention to literary phenomena hitherto considered of no account. He spares the reader, for example, an enumeration of the endless clerical literature of the 11th and 12th centuries; but he carefully treats the nun Hrosvitha as the first dramatist in the Germanic world, and "Ruodlieb" he justly calls the first document of real fiction in Europe.

Closely connected with his art of shading is Scherer's literary criticism. It is obvious that we must not expect long, critical explications in a handbook like this. Important works like the Nibelungenlied, Gudrun, Percival, Werther, Wallenstein, etc., receive a proportionate attention, and we cannot, in this respect, accept the groundless remark to the contrary by an English reviewer. The science of æsthetics has been cultivated in Germany more than anywhere else, each school of philosophy producing its own æsthetical code. Prof. Scherer, while accepting their permanent results, has fortunately kept himself free from any narrow philosophic standpoint. Nor was he impelled to do so by political or religious tendencies. His criticism, on the contrary, is founded upon a deep insight into the nature of poetry and the poetical art.

On various points we cannot agree with the author. His adherence to the somewhat antiquated theory of Lachmann in respect to the origin of the Nibelungenlied seems to be rather a tribute of respect to his teacher Müllenhoff than in harmony with his own general conceptions. The criterion of the inequality of the different "Lieder" might be applied with equal justice to "Faust," if 800 years hence all accounts of Goethe should be lost. A more careful treatment of the development of German prose and the influence of the guild of the "Schreiber" upon it, would certainly have been an improvement to the work. We should wish further the picture of Schiller to be more in keeping with that of Scherer's favorite, Goethe. We also miss a careful analysis of Schiller's philosophical and æsthetic essays, without which his poetry can hardly be fully understood.

While our scientific convictions, however, may differ from Prof. Scherer's in minor points, we must acknowledge the justice with which he speaks of the foreign influence upon German poetry. It is a peculiar feature in the literary development of the German mind that it often too willingly yields to strange authorities, sometimes even losing its own independence. But the time of apparent imitation is mostly a time of assimilation to its own deep nature, which finally produces a regeneration of foreign ideas in distinctly German forms. The influence of French models upon German mediæval poetry is just as much proof for this assertion as the long study of the ancients with its result of a second great "Renaissance" for the German classics of the last century. How deeply transformed appears Rousseau's idea of nature in Germany, and how much more was German poetry affected by the idea of "Volkspoesie" originally derived from England!

Gratefully acknowledging the various influences of other nations, Prof. Scherer pays thankful tribute also to the silent coöperation of noble German women in the poetic development of the nation. Those who adopt the Romance ideal of the cavalier as that of the only relation of man to woman, will be amazed at the rôle which the German woman plays in the Teutonic mind from Tacitus to our present time. And a deeper study will perhaps reveal to them treasures of feeling and poetry, sometimes unshapely, but always healthy, such as may even surpass the sentimentality and heartlessness

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often concealed behind perfect forms. It is the purifying, the ennobling, the ethical influence of woman upon man and literature, which Scherer justly assigns to all the great periods of German literature.

The name of Prof. Max Müller vouches for the smooth and excellent translation of Mrs. Conybeare.

As the German language and literature are destined to be studied more from year to year, an attractive and trustworthy guide like this will prove of the greatest value. No real student of German literature should be without Prof. Scherer's master-work.

JULIUS GOEBEL.

Syntaktische Eigentümlichkeiten der Umgangssprache weniger gebildeter Pariser beobachtet in den Scènes populaires von Henri Monnier. Inaugural Dissertation von JULIUS SIEDE. Berlin. Mayer & Müller, 1885. 8vo, 66pp.

The citizen of the United States enjoys exceptionally good advantages for linguistic communication with his compatriots; for whether he go north, south, east or west, he finds about the same language spoken. Some little local coloring will be observable, which will take the form of peculiarity of intonation, broadening of vowel-sounds, drawl in pronunciation, and here and there words peculiar in themselves or peculiar in their special local use. We can not be said to have clearly defined dialects of American English; nor is it probable that we shall ever have, as our railroads, telegraphs, newspapers, above all our common school system, which carries the same vernacular into every household of the land, produce and keep up such a homogeneity of thoughts and interests in the whole mass of our population that the isolation necessary for dialectic growth will never exist. But there is a monster, which is looming up on the body linguistic and against which we need to be on our guard, namely, *slang*. Its proportions, at present, are comparatively small, but it is gradually creeping into our newspapers, books and periodicals, into the theatres, courts of justice, drawing-rooms, colleges, nay, even into our pulpits, and if we do not draw the lines a little more rigidly, we shall have to exclaim, as did Dumas, a few years ago, under like circumstances, of the French language, *la langue anglaise est bien malade*.

"La langue française est bien malade" are not the mere words of a disgusted priest; they are literally and deplorably true. One who has been brought up, so to speak, on the language of the classic authors of the last and the preceding centuries, will often find himself sorely puzzled in the French capital of the present day, whether he be in the restaurants and cafés of the *Quartier Latin*, at the *Comédie française*, or in the best society. The "langue verte" is spoken everywhere and by almost every body. An enterprising restaurateur, some time ago, created no little sensation, and doubtless a considerable increase of trade, by displaying a placard containing, not *aquí se habla español*, or *English spoken here*, but *ici-cäille on jaspine bigorne*. Sardou calls this monster the language of the future, and Francisque Michel, in his "Etudes de philologie comparée sur l'argot et les idiomes analogues," declares, he has no doubt but that it will eventually wholly usurp the place of the now fast becoming obsolete French proper. While this is surely going much too far, we must confess the statement is not without a strong basis of justification, when we find the most influential newspapers and the works of many of the best authors, not to mention Zola and his great train of naturalist followers, interlarded with argot.

The introduction of argot into literary works is doubtless traceable in no small degree to the influence of such writers as Balzac and Eugène Sue; for while their illiterate characters do not as a rule *dévident le jars*, still they speak a language not by any means classic, but in keeping with their social position. The Romanticists, with their exaggerations and license, tended strongly to bring classic form and elegance into disrepute; and it was but natural that the comic writers should go a step farther and admit into their plays, from the popular jargon, words and phrases that were capable of producing such striking effects. Whether these conjectures (for I give them only as such) be true or not, it is certain that by the middle of the present century slang had made such inroads into theatrical literature, that a vigorous outcry was raised against it, and Napoleon's secretary of state (Achille Fould), who had under his sur-

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veillance the theatre, felt called upon to interfere and the result was the issuance of his famous decree, forbidding the representation of pieces infected with argot. The current, however, was too strong to be turned even by ministerial edicts and nothing came from the order.

Argot was originally the language of thieves and certain guilds, who desired to communicate with each other without being understood by the uninitiated, and arose in the natural way followed by all language growth. Did we wish to study it in its beginnings, we should find that like processes here as elsewhere had operated in the production of like results, but of course no such investigation can be entered into here. Beginning in the lowest strata of Parisian society, among the *chevaliers d'industrie* and the *voyoucrates*, it spread to the *demi-monde*; thence to the green-rooms of the theatres was an easy step, as at Paris, probably more there than anywhere else, actress is only to often synonymous with *fille de joie*. Access to the stage furnished the best possible credentials for introduction to the *grand monde* and the higher forms of literature, and thus the *voyoucrate* has become an *aristocrate* by a natural process of evolution.

The great prominence attained by the *langue verte* has naturally called forth many treatises on the subject, and for the benefit of those who may wish to inform themselves more definitely in regard to this in many ways unique language phenomenon, I here set down some of the most important: Ch. Nisard, De quelques parisianismes populaires (Paris 1876); Alfred Delvau, Dictionnaire de la langue verte; Lorédan Larchey, Dictionnaire historique d'argot (Paris 1881); Lucien Rigaud, Dictionnaire d'Argot moderne; Césaire Villatte, Parisismen (Berlin, 1884, Langenscheidt). The novels of Emile Zola, especially the earlier ones (L'Assommoir, Nana, Pot-Bouille, etc.) will furnish ample specimens of argot *en action*. They can be easily read by the aid of Villatte's excellent little book above mentioned.

Siede's dissertation forms, in some respects, a valuable addition to the philological literature of the popular speech of Paris and its environs. In 1846, Henri Monnier published a work entitled: Scènes populaires dessinées à la plume, a second edition of which, but slightly altered, appeared in 1879 (Paris, E. Dentu). These volumes furnish Siede the material for his treatise. This circumstance implies that his work can lay no claims to completeness and otherwise affects his conclusions, in that they are based on language reported by a man who had no scientific interest in appearing as a faithful exponent of the popular speech. In all countries certain authors essay to produce characters speaking an idiom suitable to their humble position in life, but seldom with any degree of success. It is usually a manufactured jargon, conspicuous for its inconsistencies and impossible phonetic changes. Instance Brother Gardner of the Limekiln Club, who, while he has many good things to tell us, delivers himself in a language as far from the negro dialect as it is from English proper; and even Mr. Harris, who has come nearer in Uncle Remus to giving us the genuine article than anything that has yet appeared, allows the old man to fall into inaccuracies which any one who has been brought up in a southern state, will easily recognize as such.

Siede, not being acquainted at first hand with the dialect which Monnier puts into the mouths of his characters, is unable to correct him when he goes wrong; still, whoever has paid attention to the speech of illiterate Frenchmen will preceive that the examples cited have, in the main, the genuine ring and may be safely trusted as generally showing the syntactical difference between the popular and the academic language. The noun of course receives little attention, as it concerns more particularly lexicography. A few cases only of difference of gender are mentioned, traceable mostly to earlier usage. The few adjectives and adverbs capable of synthetic comparison receive an additional comparison with the people: *pluspire*; a n'va pas pu mieux non pu (elle ne va pas plus mieux non plus). The cardinal is used for the ordinal: Encore un, c'est *l'trois*, instead of troisième, a phenomenon referable to the people's preference for shorter forms.—The pronoun comes in for the most thorough treatment, over 30 pages being devoted to it alone. Several forms suffer mutilation. *Tu* becomes *t'* before vowels; *il* and *ils* become *i* before consonants: *i* se rend; *i* vont leur train; combined with a preceding *que*, we have *qui*: Qu'est-ce *qui* (—qu'il) vous a fait? The first *e* of *elle* and *elles* may change to *a*: alle est morte; (cf. Molière's Festin

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de pierre, which, by the way, contains many of the peculiarities indicated by Siede as belonging to the popular speech of the present day); but before consonants all after *a* may be thrown off: j'sais pas d'quel état qu'*a* sont(qu'elles sont). *Leur* appears as *leux* and *lui* as *li*. Two datives, one the so-called ethical dative, are of frequent occurrence: Qu'est-ce qu'elle te *lui* a fait? (cf. L'Assommoir, p. 126: Dis donc, tu n'es pas embarrassée, tu *vous* lâches ça; and p. 442, Ah bein! merci, tu *vous* pompes joliment ça). A strange anomaly is the confounding of *je* and *nous*, to be explained undoubtedly by the common confusion of the corresponding forms of the verb: j'sommes trois Francés; et vous voulez-t'y point que je nous trouvions malheureux (que je me trouve, etc.); j'ons évu l'malheur d' perdre nos (mes) deux femmes. The disjunctive pronoun at times takes the place of the conjunctive: *moi* vas appeler maman. (cf. the negro patois of Louisiana: *mo* va pas prêté vous bâton pou cassé mo latête; and of Mauritius: *Li* fine vendé son coçon—il a vendu son cochon). It is a mistake however to say this is confined to children. *Leur* and *lui* appear as reflexives: C'est leurs femmes qui vont *leur* amuser (s'amuser); C'étiont pas lui non plus qui *lui* plaignont. On p. 26 Siede takes exception to the derivation of the abbreviated feminine demonstrative from *cette*, because it is "lautlich unmöglich, dass der Tonvokal zu Gunsten des unbetonten ausgefallen sein sollte. Vielmehr haben wir es hier mit einem der Volkssprache eigentümlichen Demonstrativum *ste* zu thun." I see no reason for this; because I have observed that where *cette* is properly tonic, it is usually not abbreviated: cette affaire est arrivée (pr. sèt afèrètarivé); but dans c'te affaire, à c'te heure (pr. danstafèr, asteur), where *cette* is thrown back upon the preposition, forming one word with it and thereby losing its tonicity. Very peculiar is the use of the article with the demonstrative: c'est lui qu'a donné *les ceux* [ces oiseaux] qu'a madame.

The major part of the remainder of the thesis is given to the verb. Mention has already been made above of the confounding of certain forms with others: *j'avons* and the shortened *était*: *j'ons* for j'ai. Very abnormal is *équiont* for était: c'équiont d'la fine tarre qui n'y aviont point sa meilleure. The following show peculiarities that will explain themselves: depuis cinq heures qu'ils se sont levés avec sa femme [i. e. lui et sa femme, referring back to *ils*] il n'avait rien pris; c'est moi qui s'trompe; c'est vous qui va être heureuse; j'm'attends à être aboyée; y faut qu'a save tout (il faut qu' elle sache tout); c'est le petit au menuisier qui m'a tombé; je t'en moque; je m'importe peu que tu tombes; elle a venue à Paris; dans tous les services que je suis été; il s'a ensauvé; vous ne vous a point gêné. The *passé défini* and the *imp. subj.* have almost wholly disappeared from the speech of the people, the *passé indéfini* and the *pres. subj.* having taken their places. Even amongst the educated it is considered pedantic to use the *imp. subj.* too frequently.

There are many other interesting features in Siede's dissertation, which must be passed by unnoticed. His first thesis on the back-cover: Es ist nicht wahrscheinlich, dass die franz. Volkssprache in syntaktischer Hinsicht einen bedeutenden Einfluss auf die Sprache der Gebildeten üben wird, is so much of a truism, that it needed no discussion. No language whose grammar has been once firmly fixed, is ever affected syntactically by the popular speech, as long as a moderately fair standard of culture is kept up by its people. The influence from this source will be only lexical.

SAMUEL GARNER.

Indiana University.

On the Formation of the Plural in s in English. By PROF. H. TALLICHET, University of Texas.

In Bulletin No. 2, of the University of Texas, Prof. Tallichet attacks the opinion enunciated by Latham, Marsh and others that "English was influenced by Norman-French, not only in its vocabulary, but also in its grammar." "He (Marsh) ascribes," says Prof. Tallichet, "to Norman influence: the periphrastic comparison of the adjective, the periphrastic genitive, the use of the preposition before the infinitive, and the formation of the plural of nouns in *s*. (*Lectures on the English Language*, p. 384)." The paper before us considers the last assertion only, promising an early investigation of the others. The author sets out with a truth which it would be well for all to bear in mind when tracing the influence which one language exerts upon the grammatical development of

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another. I quote the entire passage: "But, is it not evident, on the other hand, that the grammatical influence of one cognate language upon another is of so delicate a nature that a student of language cannot be too guarded in his conclusions, and that nothing but the most incontrovertible *scientific* proof can warrant him in making assertions like the above? The only proof offered in this case is the mere existence of parallel forms in the two languages, and this cannot be considered satisfactory, for parallel forms have been found in languages that could not, by any possible chance, have ever come in contact with one another; how much more frequently, then, are we not expected to meet them in languages of the same family that have undergone, side by side, the transformation from the synthetical to the analytical stage." The proof adduced by Prof. T. to disprove this statement is conclusive. Not only the *a*-declension, as the advocates of French influence admit, forms its plural by the addition of *s*, but "all the masculine proper nouns declining strong, the greater number of nouns in *nd* from present participles—*freondas* and *feondas*, by the side of *frynd* and *fynd*,—nearly all the masculine nouns of foreign origin introduced and naturalized in Anglo-Saxon before the conquest: *abbod*, etc. Also the masculines in *i* and *u* frequently present similar forms. In other declension we have *falderas*, and even feminines, e. g. *sae-s* and *ae-s*." The consideration of the plural formation in Anglo-Saxon shows that plurals in *s* are the rule in the Teutonic branch whereas it is the exception in the Latin group (?). French influence must have first manifested itself in the vocabulary, but this is contrary to fact, as shown by Madden in his edition of Layamon. Even here the plural in *es* has encroached upon that of *en*, *e* (13th cent.). The French of the 14th century, however, presents the following scheme. Nom. sing. in *s*, acc. sing. in ——, nom. pl. in ——, acc. pl. in *s*. But in *Josaphaz, set Dormanz and Petit Plet* by Chardry, an Anglo-Norman trouveur of the 13th cent. "*s* as sign of the nom. sing. is found but seldom, the plural is generally formed with the suffix *s*." Hence the author concludes that the influence may have been exactly the opposite. Whatever may have been the influence of the French upon the substantives, it had none whatever upon adjectives. The results telling for the rejection of French influence are summed up as follows: (1) "Of the two branches of the Indo-European family the Teutonic had best preserved the *s* ending in the plural, while in the Italic the *s* had generally disappeared. (2) A large number of nouns in Anglo-Saxon and a majority of foreign naturalized nouns already formed their plural in *s* before the conquest. (3) At the beginning of the 13th century, when the vocabulary had not yet shown any marks of French influence, *s* was already the almost universal plural ending for nouns. (4) *s* did not become a plural ending in the Continental French dialects until the middle of the 14th century. (5) The adjective shows no sign of French influence. (6) Final *s* is generally silent in French, while it is generally sounded in English."

I venture to say that no scholar of the present day will doubt that the formation of the plural in English by the addition of *s* is the legitimate development of that tendency of declension early shown in all the Teutonic languages, nay it began even in Sanscrit, and is a well-known factor even in Greek and Latin, to pass from the other declensions (the *i*-. *u*- and cons.) to the *a*-declension. Latham died before the exact science of grammar had brought all these facts to light. Marsh was the first pioneer in America in the scientific study of grammar, and as such deserves the greatest praise; but even his most ardent admirers will not claim for him that thorough scientific knowledge which the later investigations have alone made possible. Those who have accepted their results merely, without original investigation of their own, detract rather than add to the authority of their masters. We must turn for confirmation or rejection of this theory to those who have made the matter subject of special investigation. Koch in his *Historische Grammatik der Englischen Sprache* does not once mention French influence in tracing the historical development of the Anglo-Saxon declensions through the Semi-Saxon, the Old and Middle English periods to the modern period where *s* has become the almost exclusive plural sign. Yet the whole inference of his logic is that this result was inevitable, even without the aid of foreign influence, though

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the confusion caused by the Norman Conquest must have hastened it. The same may be said of Mätzner in his *Englische Grammatik*. In speaking of the genitive, however, (and the two cases are in most respects parallel), Mätzner says: "The sign of the genitive singular *s* originally belongs to the singular of masculine and neuter forms of the strong substantives. In English it was early transferred to all substantives in the singular, also to feminines. In this the English agrees with the Danish and Swedish, the former of which has nearly unified the declension of masculine and feminine nouns" (cf. Mätzner *Eng. Gram.* 1, 254). The silence of these scholars in regard to a matter of so great importance is a strong proof that they did not consider it necessary to resort to outside influence to explain what in itself was a legitimate result of the tendency of the language, especially observed in Anglo-Saxon, a tendency at work as far back as history carries us. I fear the idea of French influence originated on English (and American) soil and has found its only advocates there; it reminds us very much of the development of the genitive singular from the possessive pronoun *his*. And yet England has produced the most outspoken defender of the legitimate development of plurals in *s*. Oliphant in his Old and Middle English seems to have made it a matter of conscience to antagonize the idea of French influence wherever possible. In commenting on the Lindisfarne Gospels (950 A.D.) he says: "The genitive singular and nominative plural in *es* swallowed up the other forms. Thus we came back to the Aryan pattern in all but plurals like *oxen*. There is a wrong notion abroad that the German plural in *en* is more venerable than the English plural in *es*." (cf. examples ibid. 106). Again, p. 119 (1119 A.D.): "We should cast aside all the old notions about our grammar owing its debasement to the Norman Conquest. Rich Kent, though overrun with foreigners, held fast to the Old English endings down to 1340, long after the greater part of the land had dropped them; Yorkshire had got rid of many of her endings long before the Normans came. It was not these last conquerors that substituted the plural ending *es* for the old plural in *en;* this *en* with its genitive in *ene*, lasted until 1340 in Kent." Further on, p. 346: "Some say that the French ending in *es* had great influence in making England adopt *es* for the plural ending of all her nouns; so far is this from the truth, that in the present piece the poet goes out of his way to alter the French *freres* into *freren*, the old plural form to which Southern England steadily clung."

Even a casual glance at Sievers's *Paradigmen zur Deutschen Grammatik* will be sufficient to convince one that all the declensions of the German languages are fast assimilating themselves to the *a*-declension. If we remember, moreover, that not only the masc. *a*- stems, but also the masc. *i*- stems (they had already passed in the plural to the *a*-decl.) and the masc. cons. stems (like *faeder, feónd, freónd*) formed their plural in *as*, we cannot but conclude that the analogy of these Anglo-Saxon words would be far more powerful than French influence, especially when we add that the French itself was only in the transition stage from its older declension to the modern. If the truth be told, I believe that English exerted more influence upon the French plural in *s* than *vice versa*.

S. PRIMER.

College of Charleston.

Kinder und Hausmärchen der Gebrüder Grimm, selected and edited with English notes, glossary and a grammatical appendix, by W. H. VAN DER SMISSEN, M. A., lecturer on German in University College, Toronto. Boston: D. C. Heath & Co., 1885. pp. text 65, total 190, 75c.

This book is intended as a first reader and a drill-book in grammatical forms and constructions, and its editor is confident that "the charming simplicity of diction and thought in these tales renders them peculiarly fit for beginners in the German language to read."

It surely is a prime requisite, but by no means a simple task to select such prose as will arouse the interest of the student and command his respect for the language he is studying. But whatever charm *Märchen* may have for very young children and for mature minds, youth usually finds in them little to enjoy and much to ridicule.

Moreover, one who has had experience in teaching German prose-composition knows

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how difficult it is to correct the perverted ideas as to the use of words and constructions, that are acquired by students whose early reading has consisted largely of poetry and fairy-tales. Such a teacher will surely hesitate before putting into the hands of a beginner a book commencing: "Einem reichen Manne dem ward seine Frau krank."

But having chosen his material, the editor has, undeniably, treated it in an unusually satisfactory way. The notes and vocabulary are, on the whole, very good and must be of real use to the learner. Light is thrown upon difficult passages, and matters too often vaguely stated receive clear and scholarly treatment.

There are, however, one or two decided exceptions to this. In the vocabulary an attempt has been made to mark the accent, both primary (′) and secondary (ˋ). But while the accent is carefully marked on *Féder*, *Hándel*, and scores of words as simple, the learner is given no assistance in the case of *Hundegebell*, *Abbendbrot*, *glücklicherweise*, *allerlei*, *Almosen*, and many as puzzling. Compare moreover such markings as *áuseinandertùn* with *Féueránmachen* and *Fréihèrr* with *fúchsroth* (but *rot*) and *Frühjàhr*. What learner, seeing *daheìm* accented on the last syllable and *dafür*, the word just above, unaccented, would not infer a difference between the two? With the exception of a few *ü*'s, no umlauts are accented; and while some pages have nearly every word accented, others have none and the seven pages from *jemand* to *mit* are favored with but three accents.

Furthermore, in the notes and more especially in the glossary of this book, there is not a little material whose only value is such as it may possess as curious bits of information. We are told, for instance, that *I* is "the ninth letter of the alpahabet and the third vowel"; *angst* is stated to be "an adjective, indeclinable, incomparable, and used only as a predicate," and, to crown all, its one syllable is accented.

Under *Stube* is given "dim. *Stübchen*, n. [hence "*Stoup*", from the Dutch]." The *Stübchen* that is the diminutive of *Stube* has nothing to do with *Stoup*. It is the unusual word *Stübchen*, "a beer-measure," that is connected with English *Stoup*, "a vessel." Moreover, this latter word is not "from the Dutch" but from M. E. *Stope*, O. E. *Stéap*, "a cup". It is *Stoop*, "a door *Step*", German *Stufe*, that we have from the Dutch settlers in New York. Lexicographical information of this kind even when correct, as it usually is in this volume, is quite out of place in an elementary text book.

The volume is printed in Roman characters and its mechanical execution is excellent.

GEORGE HEMPL.

Sur la Versification Anglo-Normande par JOHAN VISING. Doc. ès Let. Upsala R. Almqvist & J. Wiksell.

Mr. Johan Vising is not a stranger in the field of Anglo-Norman Literature. His Thesis for the Doctorat, "Etudes sur le Dialecte Anglo-Normand du XII^e^ Siècle," attracted the attention of those interested in the subject by the careful and thorough investigation of three Anglo-Norman works: Voyage de Brandon, L'Estorie des Engleis de Gaimar and La Chronique de Fantosme, in regard to the Manuscripts, the Versification and the Phonetics.

In the present work, Mr. Vising considers only the Anglo-Norman versification and discusses the theories of Messrs. Suchier, Koch and ten Brink on that subject.

Mr. Suchier, in his pamphlet on Mr. Atkinson's "Vie de Saint Auban," was the first—in 1876—to advance the theory of a Germanic phenomenon of "Auftact" in Anglo-Norman versification. In 1879, answering the criticisms of Mr. Koschwitz, he defined his position in an article "Versbildung der Anglo-Normannen," contributed to Anglia.

Mr. Suchier is certainly "trop sûr de son fait" and although his theory has been partly adopted by Mr. Koch (Edition des Poèmes de Chardri) and by Mr. ten Brink in his 'Geschichte der Englischen Literatur,' these views have found no echo among the French philologists and have been contradicted in Germany by Messrs. Koschwitz, Rose and Tobler.

Mr. Vising sees only three ways by which the English influence on the Anglo-Norman Poetry could have made itself felt.

1. The Anglo-Norman poets knew English and borrowed some traits of its versification.

2. Poets of English origin have written French poems with the metrical peculiarities of their tongue.

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3. The Anglo-Norman literature in which we find the peculiar versification was due to writers who, by the fusion of the races, may be claimed equally well by both, and who thus had two native tongues.

These three possible causes of the irregularities of Anglo-Norman verses, in regard to the number of feet, are ably discussed. Mr. Vising denies *in toto* any English influence: he recognises, with Mr. Tobler and the French school, that the only basis of Anglo-Norman versification is the number of syllables, and that the faulty verses must be attributed to mistakes of the copyists, alteration of the number of syllables in many words of French origin transplanted into England, and carelessness or ignorance on the part of the writers themselves.

This pamphlet of 91 pages is an excellent contribution to the study of Anglo-Norman literature; Mr. Vising is free from the reproach made by the Academy against Mr. Suchier's work ("We think Herr Suchier's theories incorrect in various points, chiefly owing to his imperfect appreciation of the position of the French language in England in the Middle Ages, especially its relation to English and to the Dialects of Continental French"), for many of his arguments are based on historical facts. The only criticism which we may make, is that he too often takes Freeman as authority, whose views and statements on many questions concerning French influence in England must be received "sous bénéfice d'inventaire."

CASIMIR ZDANOWICZ.
Vanderbilt University.

A MODERN LANGUAGE ASSOCIATION IN GERMANY.

An die Herren Lehrer der neueren Sprachen in Deutschland.

Ein frischer Hauch geht durch die Lehrerwelt, nach allen Richtungen hin zeigt sich ein reges Vorwärtsstreben. Von den *Lehrern der neueren Sprachen* insbesondere ist seit einigen Jahren am lebhaftesten die Bewegung gefördert, welche mit den veralteten Einrichtungen und verjährten Vorurtheilen, die gegenwärtig noch unsere höheren Lehranstalten beherrschen zum Heile des deutschen Volkes aufräumen möchte. Aber noch mangelt es an durchgreifender Übereinstimmung aller Berufsgenossen über *Umfang* und *Ziel* dieser Reform, noch stellen sich derselben von aussen schwer zu besiegende Hindernisse in grosser Zahl entgegen. Deshalb thut es not, das alle, die Mut und Lust besitzen zum Vorwärtsstreben, sich zusammenthun zu gemeinsamer Beratung über die schwebenden methodischen und pädagogischen Fragen, über Mittel und Wege zur Anbahnung einer vernünftigen Weiterentwickelung des Sprachunterrichts, über die Möglichkeit und die etwaige Form einer wenn auch nur losen Verbindung aller Lehrer der neueren Sprachen in Deutschland. Zu dem Zwecke erlaubt sich *der Verein für neuere Sprachen zu Hannover*, der über 90 in Norddeutschland verbreitet wohnende Schulmänner zu seinen Mitgliedern zählt, *alle neuphilologischen Herren Kollegen zu einer Gesamtvereinigung vorläufig auf den 1., 2. und 3. Oktober d. J. nach Hannover* ergebenst einzuladen.

Als *Zweck* dieser Zusammenkunft erlaubt sich *der Verein* vorzuschlagen:

1) *Beratung über einen wenn auch nur losen Verband aller Lehrer der neueren Sprachen in Deutschland.*

2) *Besprechung wissenschaftlicher und besonders methodischen und pädagogischer Fragen auf dem Gebiete der neueren Sprachen,* und

3) *Pflege geselligen Verkehrs* durch gemeinschaftliche Tafel, Kommers, Theater und Ausflüge.

Um die Kosten der Vorbereitung zu diesem Vereinstag zu decken, wird jeder der Teilnehmer an dieser Bewegung werden will, aufgefordert, an dem mitunterzeichneten *Oberlehrer A. Ey* (*Hannover, Körnerstrasse 26*) bis Ende April eine Mark in Briefmarken einzusenden, wofür er die bezüglichen Schriftstücke, wie Einladungs-schreiben, Festprogramme und den Bericht über den Verlauf der Verhandlungen erhalten wird, auch dann, wenn er nicht persönlich erscheinen kann. Jeder Teilnehmer wird auch freundlichst ersucht, Vorträge anzumelden oder Vorschläge einzureichen, die geeignet sind das Unternehmen zu fördern und den Ausschuss bei seinen vorbereitenden Arbeiten zu leiten.

Gleichzeitig mit diesem Aufruf an die Schulmänner wird von den Herren Professoren Dr.

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Stengel und Dr. Vietor aus Marburg eine Aufforderung an die Herren Universitätslehrer ergehen, dem Neuphilologentag beizuwohnen, und wir hegen die Hoffnung, dass die Universität ihre freundliche Teilnahme nicht versagen wird.

Möge dieser Aufruf, der die Vertreter der neueren Sprachen zum Besten der Schule und Wissenschaft vereinen will, in ganz Deutschland eine freundliche und zustimmende Aufnahme finden!

Der Ausschuss des Vereins für neuere Sprachen zu Hannover.

Signed by EBBECKE, *Oberl. am Realgym. I, and fourteen other teachers of Modern Languages.*

An die Herren Universitätslehrer der romanischen und englischen Philogogie in Deutschland.

Nachdem der Verein für neuere Sprachen zu Hannover auf eine von dem Unterzeichneten im Januar d. J. erfolgte Anregung hin die gesammten neuphilologischen Schulmänner Deutschlands zu einer am 1—3 October d. J. in Hannover stattfindenden Versammlung eingeladen hat, beehren sich die Unterzeichneten im Einverständniss mit dem genannten Verein hiermit ihre Collegen zu ersuchen, sich an diesem Neuphilologentage ebenfalls möglichst zahlreich zu betheiligen. Ist ja doch eine enge Fühlung von Universität und Schule gerade für uns Neuphilologen doppelt wünschenwerth und zeigt uns doch die so schnell emporblühende *Association of Modern Languages* in Amerika, wie segensreich eine solche Vereinigung für Wissenschaft und Schule zu werden verspricht. Indem wir noch bitten, den Vorstand durch Einsendung des Beitrags von 1 Mark in Briefmarken, womöglich auch durch Übernahme geeigneter Vorträge in seinem Bestreben zu unterstützen und eventuelle Zusendungen und Mittheilungen an die Adresse des Herrn Oberlehrer Ey, Hannover Körnerstr. 26, baldigst gelangen zu lassen, unterzeichnen wir mit collegialischem Gruss.

DR. STENGEL, o. Prof. d. rom. Philologie. DR. VIETOR, a. o. Prof. d. engl. Phil.

Marburg, Ende März, 1886.

BRIEF MENTION.

Progressive German Reader. I.—First year. By G. Eugène Fasnacht (Assistant Master in Westminster School). London: Macmillan, 1885. 2s. 6d.

Seventy-seven pages of standard selections from easy German prose and verse, with a "Grammatical Introduction;" notes that are to the point and of practical assistance, and a vocabulary printed with type altogether too fine.

The Macmillans have in preparation:—

GOETHE—*Goetz von Berlichingen.* Edited by W. G. Guillemard (Assistant Master at Harrow), and H. A. Bull (Assistant Master at Wellington College).

HEINE—*Selections from Prose Works.* Edited by C. Colbeck.

UHLAND—*Select Ballads.* Edited by G. E. Fasnacht.

Selections from German Historians—I.

Ancient History. By the same editor.

Other volumes, including Racine's 'Britannicus', Lafontaine's 'Fables,' Schiller's 'Maid of Orleans', etc., will follow.

The Choice of Books and Other Library Pieces. By Frederic Harrison. London, Macmillan & Co., 1886. pp. 447 12mo, paper 50 cents.

This is the first collection that has been made of any of Mr. Harrison's essays. The author is one of the best living masters of English prose, and as one of the brilliant body of young scholars who gathered about John Morley when the latter assumed the control of the *Fortnightly Review* has done memorable service in advancing literary style and criticism. None of the essays here selected are polemical. They defend no articles of the Positivist creed of which Mr. Harrison is the most distinguished advocate. They are not concerned with politics, philosophy or religion, but deal with questions that are fundamental to the study of literature and of the past.

The essay on "A type of the twelfth century," a review of Mr. Morison's life of Bernard of

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Clairvaux, is the only one entirely new, all the others having at various times been contributed to English and American Journals. The most important chapter, and that which gives name to the volume, is an eloquent plea for the constant study of the master-pieces of the literature of the world. Mr. Harrison's audit of the greatest books is of course based upon Compte's select Positivist library. A welcome reprint is that of "A few words about the eighteenth century," an excellent survey of the literary life and philosophic thought of the last century expressing the shallowness and injustice of Carlyle's criticism of the 'age of shams.' Peculiarly valuable also is the "Histories of the French Revolution" in which the continuous series of 'studies' upon this great epoch is carefully and justly weighed, and to each work assigned its proper place in the line of historic fidelity.

The additional essays are :—Culture: A Dialogue ; Past and Present ; The Romance of the Peerage; Froude's Life of Carlyle; The Life of George Eliot ; Historic London ; Opening of the Courts of Justice ; A Plea for the Tower of London; The Æsthete; At Burlington House; A Few Words about the Nineteenth Century.

Bases da Ortografia Portuguesa, por A. R. GONÇALVES VIANNA (Romanista) e G. DE VASCONCELLOS ABREU (Orientalista). Lisboa, Imprensa Nacional, 1885. 8vo, 4 + 14 pp.

This little pamphlet was published for gratuitous circulation in Portugal and, it is certainly to be hoped, will do great good toward the establishment of a regular orthography for the Portuguese language. The lack of uniformity in this respect, is one of the stumbling-blocks for natives in acquiring an easy use of the written speech, and is especially felt by foreigners who attempt to learn it. As proposed here, a scientific basis is given to the system and the principle of writing all allied phonetic products in a given fixed manner, is consistently carried out. At present, individual writers have their orthography, particular Publishing Houses have theirs; the National Press, the University and the State have theirs. Any general system would be preferable to this bewildering confusion.

La Grande Encyclopédie. Inventaire raisonné des sciences, des lettres, et des arts par une société de savants et de gens de lettres. Secrétaire générale, F.-CAMILLE DREYFUS, député de la Seine. Nombreuses illustrations et cartes hors texte. Paris, A. Lévy & Cie. gr. in-8 (double column).

This important work, of which the first livraison has reached us, is published weekly in instalments of forty-eight pages each (price, 1 fr.) and will contain from twenty to twenty-five volumes which will be sold, when complete, at four hundred francs. It is intended to be an inventaire raisonné that shall fairly represent, in a popular way, the general sum of human knowledge toward the end of the Nineteenth Century, including the most recent developments of modern science, and will doubtless be for the French what Brockhaus' Conversations Lexikon is to the Germans, and the Encyclopædia Brittanica to English and Americans. The illustrations, especially the historical, are abundant and, in most cases, good. The work is to be had through F. W. Christern, 37 West 23d Street, N. Y.

PERSONAL.

Dr. Gummere will sketch a defense of his doctrine on the relation of Metaphor to Poetry in the next number of this journal.

An important dissertation by Dr. W. Bode, a student of Prof. ten Brink, on the trope in Anglo-Saxon poetry known by its Norse name *Kenning*, is on the eve of publication.

Hermann Collitz, Ph. D., native of Hanover, Germany, has been appointed Associate Professor of German at Bryn Mawr College, Pa. Dr. Collitz is about thirty years old, studied from 1875-78 at the university of Göttingen, where he took his doctor's degree (1878) after presening a Thesis on "Die Entstehung der Indoiranischen Palatalreihe". He continued work at the university of Berlin (1878-81) and in 1884 was appointed *Signator* in the library of the Friedrichs-Universität, of Halle. This position he still holds and a little more than a year ago he habilitated as *Privatdozent* in the University, where he has been lecturing, for the first time, during the winter semester of the present academic year.

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Miss Jane Bancroft, for eight years past Dean of the Woman's College and Professor of the French Language and Literature in the Northwestern University at Evanston, Ill., was appointed Fellow for History in Bryn Mawr College, Pa., at the end of last year (1885). Miss Bancroft is a graduate (1877) of the University of Syracuse, Department of Science (Ph. B.), where she also received the Master's degree three years later and the degree of Ph. D. in 1884. For the latter, she presented a thesis on "The Parliaments of Paris and the other Parliaments of France."

Miss Rena A. Michaels was called to the Northwestern University to fill the position vacated by the resignation of Miss Bancroft. Miss Michaels is also a graduate (1874) of Syracuse University, where she entered upon a post-graduate course of study in History and Modern Languages, and took the Master's degree in 1878. In 1880, she received the Doctor's degree and took charge immediately thereafter of the Department of Modern Languages in the Upper Iowa University. Here she remained two years, when she accepted a call to the Professorship of Modern Languages at Albion College (Michigan). In 1885, being invited to become Professor of Spanish and Italian at De Pauw University (Indiana), she accepted, and continued there till the call to enter upon her present duties at the beginning of this year (1886).

George A. Harter was appointed at the opening of the present academic year to the Chair of Mathematics and Modern Languages in Delaware College, at Newark, Del. Prof. Harter is a graduate (1878) of St. John's College, Annapolis, Md., and upon graduation was made Tutor in Mathematics in this institution, which place he held for two years, having taken, meanwhile, under Prof. J. M. Garnett (now of the University of Virginia) a post-graduate course in Anglo-Saxon and Early English. For the degree of Master of Arts he presented a thesis on "The Origin, History and Development of the Relative Pronoun in English." He next passed to the principalship of the Hagerstown (Md.) High School, where he remained till he was called to his present position.

Prof. P. J. Cosijn (University of Leiden, Holland) is now seeing through the press the Second Part (*Flexionslehre*) of his *Altwestsächsische Grammatik*. The concluding portion of the First Part (*Die tonlosen vocale und consonanten*) is not yet prepared, but may also be expected in the course of the present year. Those who understand the excellence of Prof. Cosijn's work in Anglo-Saxon, will be gratified to know that this special Grammar is to be followed by one in which the language in its entire scope of dialectal variety will be clearly treated and abundantly illustrated.

Prof. W. S. Currell (Hampden-Sidney College, Va.) is preparing for the Library of Anglo-Saxon Poetry (Ginn & Co.), an edition of the *Phœnix*, based on the texts of Grein and Thorpe, and the MS. collation of J. Schipper. The *Carmen de Phenice*, ascribed to Lactantius, will accompany the Anglo-Saxon text. This edition will contain a brief discussion of the Phœnix myth and of the authorship of the poem, a bibliography, critical and explanatory notes, and a glossarial index with etymological features. It will be ready for publication in the summer.

OBITUARY.

Jos. Victor von Scheffel, one of the most celebrated and influential of contemporary German poets, died suddenly on the 10th of April, after a long illness. Much of the interest that prevails among the educated of Germany for German antiquity and Germanistic studies is due to him. His excellent representations of the tenth, twelfth, and seventeenth centuries (*Trompeter von Säkkingen*, *Ekkehard*, *Juniperus*, *Frau Aventiure*), are based upon diligent research, are realistic and free from all sickly Romanticism, and have made him the originator of the modern historical novel of Germany. Equally great as a lyric poet, some of his songs have become very popular. He may justly be called the poet of German student life, and no "Commersbuch" can be imagined without the joyful, humorous songs from his "Gaudeamus," which will be sung as long as "die alte Burschenherrlichkeit" exists in German universities. Scheffel was not a poetic genius of the highest order, but Germany loses in him a poet whose place cannot be taken by any one of his numerous imitators.

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MODERN LANGUAGE NOTES.

Baltimore, June, 1886.

METAPHOR AND POETRY.

In his second article, Prof. Hart twice accuses me of the "confusion of Rhetoric and Style." Let us see. We both think that Rhetoric is not specially connected with poetry. Prof. Hart, however, asserts that my analysis of poetical figures (which I call Style) is "a condensed treatise on Rhetoric"(!); and because it is Rhetoric, he rejects this part of my book. Now Rhetoric is "an *art*, not a *science*, for it neither observes, nor discovers, nor classifies; but it shows how to convey from one mind to another the results of observation," etc. (Prof. A. S. Hill.) I call it confusion to apply this term Rhetoric, the art of making prose, to a scientific process (observing and classifying poetical figures); I call it worse to found an argument on such a confusion; while to attribute the confusion, after profiting by it, to one's opponent——but let us look at Style. I use Style to cover the general field of tropes and figures in poetry: it is a technical, not a critical term. This distinction is all-important. "Style is the man" is impossible as a technical definition; it is like saying "Geology is the epic of creation." When we treat poetic imagination technically, we speak of various forms of the image or picture. We speak of Metaphor, of Personification, etc. We appeal to principles fixed and intelligible to all. The critical treatment appeals to a general and varying sense of beauty or fitness. A teacher is asked for a technical example of poetic imagination: he gives—"Christ's blood, the bath of sin" (G. Fletcher); and he neither approves nor condemns. But, secondly, he may give an example imaginative by the critical as well as by the technical standard: "In cradle of the rude, imperious surge." Thirdly, he may leave the technical, and give the purely critical:

> "Here are sands, ignoble things,
> Dropt from the ruin'd sides of kings,"—

a literal statement, but filled with imagination; this we know by no technical rule, but by the critical sense. Such things cannot be reduced to standards and rules.—A good text-book ought not to remain in the first stage, cannot reach the third: it belongs in the second, and the purely critical function must be left to the personal influence of the teacher.

Now let us come to our subject, and examine my critic's "far reaching suggestion" that I should "banish from the study of poetry all consideration of 'figures' and 'figurative language.'" *Pulvis et umbra sumus*; what is stable, what is sure? I had thought imagination and harmony were the basis of poetry; but Prof. Hart says it is a holy alliance of "metre and mood." I had thought that poetry addressed first of all the ear, offering relations of rhythm and melody; but that, with almost equal insistence, it appealed to the eye, offering the products of imagination. The poetic ear translates life into music; the poetic eye reports the facts of a concrete world in pictures. Technically, these pictures are "figurative language." This enables the poet to leave the literal statements and deductions of prose; he puts trust in his eye, and makes no discounts. "Le poëte," says A. de Musset, Œuv. Posth. 78, "n'a jamais songé que la terre tourne autour du soleil." That one phrase gives us the genesis of poetic figures. The poet's first office was to create language. Every word was once a poem —"Marry, how?—*Tropically*." "Alle Wörter sind....Tropen. 'Eigentliche Worte' d. h. Prosa giebt es in der Sprache nicht" (Gerber, Die Sprache als Kunst, I. 333). G. Curtius (ib. 336) says "dass die sprachbildende Geisteskraft der poetischen Phantasie näher liege als der logischen Abstraction."—Then came poetry as distinguished from prose. Brinkmann (Die Metaphern, 8) quotes W. Humboldt, that the object of poetry is "das Wirkliche in ein Bild zu verwandeln." What have figures, asks Prof. Hart, "to do with the essence of poetry?" Aeschylus, with his *ποντίων τε κυμάτων ανήριθμον γέλασμα;* Shakspere, with "those eyes, the break of day, Lights that do mislead the morn;" — have they no answer? Splendid bursts of poetry exist which hardly betray a definite metre, and do not show a single figure; but it is absurd to conclude that metrical form and figurative expression are not essential to poetry as a whole.

"Das Wirkliche in ein Bild zu verwandeln."

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Result of this process is the Metaphor in a wide sense,—Substitution, the trope (dealing with the meaning), as distinguished from the figure (dealing with the arrangement, as Antithesis). This general Metaphor, leaving aside minor forms like Synecdoche, has two divisions: 1) It expresses human life in terms of nature; 2) It expresses nature in terms of human life (Personification). Brinkmann has recently made a very useful distinction between Metaphor and Allegory, which latter Blair had defined, and others accepted, as a "continued Metaphor." It is rather a metaphor *figurative throughout*; whereas the ordinary metaphor *betrays the literal* and reveals itself as conscious trope: "*classi* immittit *habenas*." To avoid confusion, it might be better to reject the name Allegory and speak of "perfect" or "imperfect" metaphors. Let us, then, call the metaphor foundation of poetical style. But here is a difficulty. From Aristotle down, the metaphor (substitution) has been defined as an "abridged comparison" (Blair); "metaphora brevior est similitudo" (Quint.); "eine abgekürzte ("concentrirte") Vergleichung," etc. Cf. Brinkm. 25ff. If this be historically true, the simile, not the metaphor, is the foundation of poetical style. A solution of this difficulty was attempted in my "A.-S. Metaphor." The conclusions there reached were attacked by Hoffmann (Eng. Stud. VI. 163ff.) only so far as they affected A.-S. poetry and the theories of Prof. Heinzel. I now state those conclusions, slightly modified, again; and hope to find leisure some day for their defence on A.-S. ground.

Logically, "metaphora brevior est similitudo"; but not chronologically, not in process of development. No theory of these primitive processes can be entertained which bases them on formal logical inference. Order comes out of confusion, not confusion out of order. A child, even now, does not call a bird's nest a "house" on the basis of observed relations between a nest and a house: the nest *is* a house. There is no "like" about it, until the child (1) increases his vocabulary with the word "nest" and its meaning, and (2) brings the new word into relations with the old word ("house"). The imagination of primitive man was not analytic. He did not watch some ship ride the waves, and muse: "How like yon craft is to a fiery steed! I liken it to a fiery steed. In fact, I shall save time by calling it a fiery steed." His restless eye, subject to no fine tutorings of reason, saw an actual horse bound over the "foaming fields" (not, in their turn, based on any expanse" of water — expanse of land"). This immediate vision is revived by true poets,—by Wolfram, say, in his dawn-figure: Sîne Klâwen durh die Wolken sint geslagen (Lieder, II.). Wolfram *saw* the huge bird. Not by similes did men ever or anywhere build up that vast metaphor, Mythology.* Despite Dr. Hoffmann, too, I think A.-S. poetry bears out this theory of metaphors. How timid, how rare, the similes in the genuine heathen poetry! Its tropes are based on no constant relations. Everything (like the Latin adverb) is something else. One seems to look at things in a kaleidoscope: they are forever changing places. The most prominent figure is Variation. There is no space for similes, since the gap between literal and figurative, abstract and concrete, is so narrow that a metaphor leaps it almost unconciously. There is no need for the simile-bridge.

I suggest, therefore, the following as a probable order of development in poetical style.—1. That form of metaphor now known as Allegory, entirely figurative, including, of course, Personification. 2. Metaphor proper, where the literal peeps through; as, in *classique* immittit *habenas*. 3. The metaphor grown entirely conscious of itself, conscious of the gap between reality and figure; divided into *a*) Implied Simile: "he *is* a lion"; and *b*) Stated Simile: he *is like* a lion.

FRANCIS B. GUMMERE.

New Bedford, Mass.

*It must be admitted that H. Spencer is against this application of the theory. He assumes (Synthetic Phil., 'Eccles. Inst.' pp. 684, 692) the origin of animal names, etc. in mythology to be from persons through simile to metaphor, thence to outright identification. It seems to me more likely that original metaphor hardens into literal fact, just as words, which all admit to be original metaphors, become literal statement. The original mythological metaphor may be ascribed partly to the picturesque confusion of names, the "undeveloped language" which Spencer himself acknowledged to be powerful in the process (in fact, p. 685 may be set against p. 684), and partly to the vivid imagination of early man. Later and more curious souls, like Hamlet, institute elaborate comparisons between clouds and weasels.

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THE ACADEMIC STUDY OF FAUST AGAIN.

In a former contribution to the NOTES, I commented briefly upon the results of an inquiry into the status of *Faust* as a subject of academic instruction in the United States, and accompanied this comment with an implied promise to report more fully on the subject at some future time. In addressing myself to the fulfillment of that promise, it has seemed to me that my report would be more readable and at the same time more useful to the teaching fraternity if, instead of giving a mass of dry statistics covering a hundred or more of our numberless American colleges and universities, I should simply describe the practice of, say a score of institutions, and do so in the exact words of my correspondents. For the selection made below, my personal caprice is responsible, and I would not for a moment dispute with any one who chose to contend that a better selection might have been made. I do presume, however, that what is here offered fairly represents the academic treatment of *Faust* in the country at large. It will be convenient to use the abbreviations I. for the First Part and II. for the Second Part of Goethe's *Faust* and that without committing ourselves at all to the critical heresy involved in the favorite French nomenclature: *le premier et le second Faust.*

Amherst; Prof. H. B. Richardson: "I have taught both I. and II. to my senior division during the Winter term for the past seven years. I have used Prof. Hart's edition of I., reading it entire, and a simple text of II., reading extracts from it amounting to half or two-thirds of the whole. This means sharp work for 13 weeks, 4 hours a week,... but I usually feel that the work is well done. I much wish there was a good edition of the whole poem with notes. I give a few lectures on *Faust* and place on the shelves of the reading-room whatever the library contains that will be of practical value to students To read I. and not II. is very undesirable."

Bowdoin; Prof. Henry Johnson: "I have never made but one attempt to teach II. and then the result was very discouraging. I should want a *very* helpful edition for the use of the class and a class of more maturity than I ever expect to see in a college, before I should be tempted even to consider the question of trying it again. I. is not taught this year."

Brown; Prof. Alonzo Williams: "We read I. during the 2nd term of senior year, 16 weeks, 3 times a week. About a dozen lectures are given upon it also. We do not touch II."

Cincinnati; Prof. J. M. Hart: "*Faust* has never formed a regular part of our German course." Prof. Hart writes, however, that he has repeatedly given instruction in the entire poem, sometimes to a small class of volunteer students and again to individuals who had chosen *Faust* as the subject of a dissertation. He adds: "In my opinion I. without II. is no study."

Columbia; Prof. H. H. Boyesen: "We read I. entire with my commentary on *Goethe and Schiller*, and I myself read the greater part of II. in the class and translate it. Devote about six lectures during the year to comment upon II. The study of *Faust* runs through the entire collegiate year, 2 hours a week. Classes vary from 12 to 25."

Cornell; Prof. H. S. White: "We give *Faust* here as advanced optional work every other year. I have taken two or three classes through II., at one time lecturing and translating myself (9 weeks, 2 hours a week) and expecting students to be prepared on certain portions of the text and to present papers on certain topics, at another time treating the subject as seminary work and giving to II. 20 weeks, 2 hours a week. In my opinion, II. can be studied to great advantage with classical students only. I. is generally given 10 or 12 weeks, 2 hours a week. I give I. in lectures or readings with plentiful comments on text and poem, expecting class to be prepared on all but one or two scenes."

Dartmouth; Prof. J. H. Wright: "Since I have been connected with the college, the *Faust* has not been one of the works regularly read in our German course.....I have read it, however, with one or two voluntary classes of seniors, but have done next to nothing with II."

Earlham; Prof. H. C. G. von Jagemann: "The second term of the second year in German, 12 weeks, 3 hours a week, is devoted to *Faust*. We read most of I. but there is no place in our curriculum for II."

Hamilton; Prof. H. C. G. Brandt: "From 1876 to 1882, at the Johns Hopkins University,

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I read I. every year, Hart's edition. From 1883 till now I have also read II. in extracts. I give only two formal written lectures, but take up 6-8 hours with commentary and notes, particularly on II., so that students may get some idea of the whole work and of the unity of the same. German without *Faust* would be English without *Hamlet*."

Harvard; Prof. G. A. Bartlett: "*Faust* is studied here critically in a course on 'German Literature in the 18th century'. The *critical* study refers, however, only to I.; II. is treated only by lectures and not often in that way."

Johns Hopkins; Dr. Julius Goebel: "I shall read I. in my class from the beginning of March to the end of the year, 12 weeks, 2 hours a week. Besides, I devote a lecture to *Faust* in a course of 12 lectures on 'German literature in the 18th century.' II. will be treated only in my lectures."

Oberlin; Prof. J. K. Newton: "No instruction has ever been given in this college in either I. or II. Students have read I. more or less—usually less—but no satisfactory work has ever been done with it. This astounding statement will surely be sufficiently explained by the fact that at no time in the history of Oberlin College has more than 4 terms (a term=12 weeks, 5 hours a week) of German been offered to students."

Princeton; Prof. H. Huss: "Goethe's *Faust* hat bisher auf meinem Arbeitsfeld, dem Scientific Department, wegen der Ungunst der Verhältnisse noch keine Berücksichtigung gefunden, doch bin ich jetzt in den Stand gesetzt und entschlossen, das 2. Semester des Seniorjahres wöchentlich 2 Stunden demselben zu widmen. II. wird nur stellenweise übersetzst werden, sein Ideengehalt aber desto ausführlichere Behandlung in Vorlesungen erfahren."

Tufts; Prof. C. E. Fay: "*Faust* is not read in any of our courses. While I might see fit with a mature class to read I., I should not for a moment think of taking II. I think, considering the average age of American college students, that the time can be better employed in other reading."

Washington (St. Louis); Prof. J. K. Hosmer: "Our juniors read I. in the second term. They also hear lectures on German literature in German in which some attention is paid to *Faust*. No special attention is given to II."

Wesleyan; Prof. George Prentice: "I have several times read I. in my classes and shall do so this year. Have never given II. in the classroom but have twice assigned it to men as a part of their honor work."

Williams; Prof. R. A. Rice: "*Faust* I. and II. forms the work of the elective class in the 3rd year of German, covering a period of 20 weeks; lectures and recitations."

Wisconsin; Prof. W. H. Rosenstengel: "I. is read in the senior year, 3rd term, 2 hours a week. Only lectures are given on II. This year the following lectures were delivered: Geschichte der Faustsage (2); Goethe's *Faust* (2); Das didaktische Element des 2. Teiles des *Faust*; Scherer's Theorie in Bezug auf Goethe's *Faust*".

Yale; Prof A. L. Ripley: "Since my connection with the German work here (2½ years), *Faust* has not been taken up. During the past 8 years, I. has been read at least twice to my knowledge, but I am sure that II. has never yet been read with a class. My plans for next year include the reading of at least I."

To the foregoing list, I will add the University of Michigan. I devote a year to *Faust*, 1 semester 2 hours a week to each part. For I., Hart's edition and Schröer's are both recommended; for II., Schröers. From I. only the Intermezzo is regularly omitted, from II. the Masquerade and the Walpurgis-night. In the study of II., members of the class present essays upon matters of interest in connection with the drama, some of these essays being simply synopses of the omitted portions of the text. Contrary to my former practice, I now give no formal lectures on *Faust* but work in all that I care to say about it apropos of passages in the text.

CALVIN THOMAS.
University of Michigan.

ZU DEN STRASSBURGER EIDEN.

——Salvarai eo cist meon fradre Karlo et in adiudha et in cadhuna cosa——

Die Interpretation dieser Stelle bietet Schwierigkeiten, auf die meines Wissens noch Niemand hingewiesen hat; auch Koschwitz nicht in seinem Commentar, der doch sonst so ausführlich ist, dass Vorlesungen über die ältesten Denkmäler wohl vorläufig von unseren Universitäten verschwinden werden. Um mit

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Diez (Altroman. Sprachdenkmale, Seite 4) in den Worten "*et in adiudha et in cadhuna cosa*" eine nähere Bestimmung von *salvar* zu sehen, müssen wir mancherlei voraussetzen was *a priori* nicht selbstverständlich ist. Es giebt keinen rechten Sinn, wenn man einfach wörtlich übersetzt: "ich werde diesen meinen Bruder Karl unterstützen sowohl in Hilfe als in jeder Sache." Wenigstens ist der Ausdruck nicht praecise genug für ein so wichtiges Denkmal. Erstens ist "*salvar in adiudha*" an sich unverständlich; und was bedeutet "*in cadhuna cosa*" im Verhältniss zu *adiudha?* Es kann sich in der *ad hoc* redegierten Eidesformel doch nur um Hilfe gegen Lothar handeln und um keine "Streitsache." Nehmen wir aber *cosa* einfach in dem üblichen Sinne = *chose*, wie soll denn Ludwig seinen Bruder anders unterstützen, als indem er ihm hilft? Um einen verständigen Sinn herauszubekommen, müssen wir "*adiudha*" einen engeren Begriff beilegen = "Hilfe im Kampfe." Diese Bedeutung hat nun zwar *aiue* häufig im Altfranzösischen; das ist natürlich bei dem heroischen Character der afrz. Dichtung. Indessen *aiue* hat diese Bedeutung doch durchaus nicht ausschliesslich, auch steckt dieselbe nicht etymologisch in dem Worte. Es dürfte daher nicht überflüssig sein, auf das *aiudha* des zweiten, von dem Heere geleisteten Eides hinzuweisen. Dort kann es sich natürlich um nichts anderes handeln, als um Heeresfolge. Ausserdem dürfte beachtenswerth sein, dass jenem zweiten "*in aiudha ier*" im deutschen Texte "ce follusti uuirdhit" entspricht. In follust = fol-leist aber steckt auch etymologisch der Begriff der Heeresfolge (cf. got. *laistjan*; vgl. Kluge, Wb. s. v. *leisten*).

Wir sind also berechtigt, anzunehmen, dass auch an unserer Stelle *adiudha* direct="Heeresfolge, Hilfe im Kampfe" ist, *et—et* muss heissen "so wohl—als auch überhaupt," und *cosa* in der Bedeutung des nfrz. *chose* kann dann gut dem *adiudha* co-ordiniert werden.

Wir interpretieren also: "ich werde diesen meinen Bruder Karl unterstützen sowohl in Bezug auf Heeresfolge (durch Hilfeleistung im Kampfe) als auch überhaupt in Bezug auf jede andere Sache (z. B. in Verhandlungen) = auf jede andere Weise.

Soviel zu Erklärung der Stelle, so wie sie überliefert ist.

Nun möchte ich die Gelegenheit benutzen, um auf eine Emendation unserer Stelle hinzuweisen, welche Bonamy im Jahre 1751 vorgeschlagen hat (in den Mémoires de l'Académie des inscriptions et belles lettres, Bd. 26, 640-41). Die gewaltige ältere Literatur über die Eide ist durch die neuern scharfsinnigen Untersuchungen so in den Hintergrund gedrängt, dass man wohl nur noch gelegentlich einen Aufsatz durchblättert, der vor Raynouard fällt. So mag es kommen, dass Bonamy's Conjectur von Niemand mehr auch nur angeführt wird. Von älteren Herausgebern der Eide hat Grandidier sie acceptiert, (Histoire de l'église de Strasbourg 1778, II, 156 et pièces justificatives p. CCXVI; ich citiere dieses Werk nach Reiffenberg, Ph. Mouskes, II, iv, weil ich Grandidier selbst hier nicht zur Hand habe, sondern nur mangelhafte Notizen, die ich vor einem Jahre in Heidelberg genommen habe). Auch Roquefort (Gl. d. l. l. r. XX) giebt die Übersetzungen nach Bonamy. Dieser schreibt nämlich "et in adiudha er in cadhuna cosa," und begründet diese Conjectur (l. c. Seite 647) einfach: Les mots "et in cadhuna cosa" qu'on lit dans les sermens imprimés ne forment pas de sens, c'est pourquoi," etc.

Wenn nun das auch nicht völlig zutrifft, so ist die Ausdrucksweise mit *et—et* in der oben gewonnenen Bedeutung noch sehr insinuativ, bes. für einen Eid, der vor dem Heere geleistet wurde, und Bonamy's Conjectur scheint mir daher gründliche Überlegung wohl zu verdienen.

Es wären dann *salvarai* und *in adiudha er* ungefähr synonym, und die Stelle hiesse einfach: ich werde meinem Bruder hier helfen und beistehen in jeder Weise. Die Redensart "*estre en aiudha*" kommt auch im zweiten Eide vor, war also dem Redactor geläufig. Syntaktisch ist die Sache nicht unbedenklich. Man würde vor *er* ein *lui* erwarten; indessen kann ja *cist meon fradre* sowohl Accusativ zu "*salvarai*," als auch Dativ zu "*in adiudha er*" sein. Die ungebräuchliche Auslassung des Pronomens könnte gerade hier unter die anderen Anlehnungen an das latein. Original gezählt werden (cf. Diez, l. c. 4, und Koschwitz, Commentar, 6).

Bei dieser Lesart würde auch das Fehlen der entsprechenden Worte im deutschen Texte erklärlicher werden. Lesen wir *et—et*, so ist die Stelle nach vorstehenden Erklärung nicht un-

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wichtig für das Document, lesen wir aber *et—er—*, so ist sie nur eine ziemlich überflüssige Wiederholung und durfte daher in dem deutschen Texte unbeschadet des Sinnes ausbleiben.

Es fragt sich nun, sollen wir es wagen, an dem altehrwürdigen Texte eine Aenderung vorzunehmen? Dieselbe ist nicht gar gewaltsam. Wie sehr sich *r* und *t* häufig ähneln, weiss jeder Romanist (cf. auch Suchier, Jahrbuch f. rom. u. eng. Lit. XIII). Ein Irrthum konnte daher leicht jedem Abschreiber passieren, besonders einem Deutschen, der den frz. Text nicht mehr ganz verstand (cf. Koschwitz, l. c. 5). Diese Momente genügen allein schon, um die kleine Aenderung berechtigt erscheinen zu lassen. Dazu mag noch der Umstand kommen, dass mit *et in adiudha* eine Reihe im MS. zu Ende war, der Schreiber daher die ganze Phrase wahrscheinlich nicht in einem Zuge schrieb, sondern zwischenein auf seine Vorlage sah, so den Zusammenhang völlig verlor und sich vielleicht auch durch das ähnliche *et in—er in* — täuschen liess.—Obwohl also, wie wir oben sahen, auch der überlieferte Text sich ganz wohl übersetzen lässt, so möchte ich mich doch für Bonamy's Conjectur entscheiden.

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ANGLO-SAXONICA.

þ

In the usual editions of our Anglo-Saxon works the MS. sign *þ* is printed in full *þæt*; in so-called critical editions, the expansion is at least indicated by italics, *þæt*. I am now satisfied that the only proper course, in *all* editions, is to retain the MS. sign, for the reason that it is not always = *þæt*.

When Wülker's *Beowulf nach der Handschrift* first came under my attention, it seemed to me that his sign *þ* must stand in some places for another word than *þæt*. But I was diverted from the investigation by more urgent matters. About two years ago, however, my eyes were opened very forcibly by the following passage in Leechd. III, 198. The title of the MS. runs in Latin: De Somniorum diuersitate secundum ordinem abcdarii danielis prophetæ, in English: danielis *þ* witegan. As if to make assurance doubly sure, Cockayne has set in the margin: "So MS."

It was after this that I read the foot-note by Zupitza to his Beowulf-facsimile and transliteration, p. 2 (note to line 14 of the transcript): "*þ* generally means *þæt*, but sometimes, it would seem, *þa*; cf. Aelfric's Grammar 38, 3; 121, 4; 291, 2." Why did not Zupitza add a similar note to p. 37, line 4 (Beow. 766), to the effect that the MS. *sið þ se hearm-scapa* might be read *sið þone se*, etc.? cf. Sievers Beitr. IX, 138. The passage is corrupt (that is, the MS. is not clear throughout); possibly we may have to adopt still another reading: *siððan*. But in any case *sið þæt* cannot stand.

See also p. 47, line 3 (Beow. 990), where Sievers proposes to read *þe*; Beitr. IX, 139.

I can add several more examples from my own reading. See librum = *þ bóc*, Luke iv, 20, Lind., where Rushw. has *ðio boc*.

See also *ð oþer dei* Chron. (Earle) 1135 E. p. 260, 2; * *þ rihte weie* Chron. 656 E. p. 31, 12; *eall þ lented tid* 1127 E. 256, 37; *þ mynstre* 963 E. 123, 28 (mynster is masculine, feminine and neuter in later English, but in any case we can not look for a neut. acc. "*þæt* mynstre"). Granted that *þ* may be an approximation to our modern "the," in the above passages, it is all the more remote from "that."

Kluge, in his edition of Byrhtferths Handboc, Anglia VIII, 298—337, expands regularly *þæt*. Are we to read thus p. 309, 33: *fram þære easterlican tide þ heo eft cume?* Is not *þ* = *þe* "until?" See also 317, 10. 12; and perhaps also 322, 35; 323, 1 (after the verb anbidian).

Morris, in his Blickl. Homilies, expands regularly *þæt*. This has led him into two blunders, one of translation, one of gender. Page 189, 2 the ejaculation *freme nu forþon þ þu ongunne*, where we are dealing merely with the familiar phrase *forþon þe* = "because" and the speaker says: "Go on, since thou hast begun," Morris translates "Accomplish what thou didst begin." What becomes of the *forþon*, in this rendering?

Still more unfortunate is *þa welan and þæt mycele gylþ* 53, 21. On the strength of this single passage and the assumption *þ* = *þæt*, Morris enters *gylþ* in his glossary as masculine or neuter. The word is unmistakably mascu-

* My line-numbering for the Chronicle is by year *and* page.

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line throughout. See all the other passages in the Blick. H.; also Bosworth-Toller; Pastoral 463, 30; 463, 34; 209, 18; 57, 18; 85,7; Oros. 214, 1. We need not hesitate to look upon þ here as —*þe* and treat it as we would Dipa (sc. Dido) *þe wifmon*, Oros. 252, 17.

It is clear, then, that if þ may stand for *þa*, *þæs*, *þone* (or *þam*, *þan*), *þio*, and *þe*, the sooner our editors cease to tamper with it the better.

GOD- WRACU.

Sievers's collection of adjectives in -u, §303, is confessedly very meagre. May I venture to add one, on the strength of *þone godwracan þeof*, Blick. Hom. 75, 26?

CEAST, CEST.

Bosworth-Toller gives the word — "strife," but is uncertain as to its gender. The forms lites — *ceasta*, E. Stud. IX, 36. *b* 17, and *togeanes þære ceaste*, Aelf. SS. 182, 212 fix it as feminine. Hitherto no one—to my knowledge—has thrown any light on its etymology. Is it not borrowed from the Latin quæstio through the Celtic cest? M'Alpine's Gaelic Dictionary gives ceisd — question, doubt, anxiety.

GE-LAERE — LEER, EMPTY.

Acc. S. M. *gelærne*, E. Stud. VIII, 474, 52 Kluge, p. 472, pronounces this word ἅπαξ λεγομενον. Undoubtedly it is very rare. But cf.: *þonne se geohsa of þære idlan wambe cymð 7 of þære gelæran, ne bet þone se fnora*, "when the hicket cometh of the foul womb and of the leer or *empty* one, the sneezing doth not amend it." Leechd. II, 62, 1; and *of to micelre lærnesse* — emptiness, Leechd. II, 60, 20.

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TWO WORDS OF DUTCH ORIGIN.

FLY, a "marsh," occurs in no American dictionary. Stormonth prints: "VLEI or FLY *flā* [Dutch *vlei* a marsh], in *S. Africa*, a marsh; a swamp," *etc.* In the wooded region to the north of the Mohawk river, in the state of New York, embracing parts of Fulton, Herkimer, and Oneida Counties, the word [pronounced flai] is now specifically applied to a sphagnum swamp, or a beaver meadow, in which sense it has often been heard by the writer. An engineer of the new Forestry Commission, to whom I applied, states that he has had occasion, too, to use the word in its local meaning.

The word, spelled *vlye*, or *vly*, [Dutch *vallei* =French *vallée*; English *valley*], meaning a marsh, or a marshy meadow, frequently occurs in Colonial documents, describing the patents and land grants. In old New York, *Smits Vly* (afterward Queen Street, now a part of Pearl Street), according to early accounts low and marshy, gave its name to the historical Fly Market which stood at the intersection of Maiden Lane and Pearl Street.

BEER CREEK. Several tap-rooms, or, more properly, "saloons," in New York bear the somewhat peculiar title of "Beer Creek" [in the local pronunciation, krik]. The name is, of course, suggestive of a flowing abundance. Why, however, "Creek" a word in this locality of infrequent application, rather than 'brook', or even 'river?' The name is, apparently, a folk-etymology that goes back to a Dutch prototype. *Bierkroeg* [Bier + Kroeg: German, *Krug*, Swedish, *Krog*, Danish, *Kro*; all in the same signification, an ale-house] is a common appellation for an ale-house in Holland and, manifestly, may have been, during the Dutch possession, thus applied here.

It is by no means an isolated case of the change of a Dutch form through the influence of mistaken analogy. Arthur Kill, for instance, was *Aghter Kil* (as it is given on the old maps), the back channel; *Boomptjes Hoek*, tree point, became Bombay Hook; *Kreupelbosch*, thicket, is now Cripplebush, and there are many others which will be cited in a subsequent article.

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NOTES ON THE FINNSAGA.

I.

In his book entitled "Das Altenglische Volksepos in der ursprünglichen strophischen Form," p. 46 ff. Möller has successfully removed many of the difficulties which had hitherto opposed the interpretation of the Anglo-Saxon fragment known as "The Fight of Finnsburg" and of the corresponding episode in Beowulf. The correctness of his conclusion, that the combat described in the fragment is

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not the one in which Hnæf was killed, as had generally been assumed, but that it must have taken place subsequently to the treaty concluded by Finn and Hengest, will scarcely be called into question. In ascertaining the exact place in the episode where the events of the fragment come in, Möller has, however, been less fortunate. For some reason which he does not assign, he seems to object to the manuscript reading "*woroldrædenne*" in line 1142 of Beowulf (Wülker's edition), and he suggests instead (p. 68) "*worod*-(for "*werod*") *rædenne*," meaning "the wish of the retainers," analogous with "*folcrædenne*" = *plebiscitum* (Grein). The whole passage (lines 1142-1144) is rendered by him as follows: "Thus he (Finn!) did not oppose the wish of his retainers when the son of Hunlaf laid the war-gleam, the best of swords, upon his lap," and the meaning of this, Möller explains to be that the followers of Finn, being forbidden to mention the feud, symbolically expressed their eagerness to renew the combat by presenting their King with a renowned sword. Finn yields to the wish of his warriors, and the result is the nocturnal attack on Hengest described in the fragment. Ingenious as this interpretation of the passage is, it makes at once the impression of being far-fetched; a close examination will prove it to be untenable. In the first place, the pronoun 'he' in line 1140, can only mean Hengest, who is the subject of the preceding sentence; the argument of Möller (p. 67), that an exact logical use of the pronouns could not be expected in a poem which was nothing but a compilation of several different songs, is of no value to anybody except those who implicitly believe in his *Liedertheorie*, which we prefer not to discuss in this connection. Besides, it will be seen below that, contrary to Möller's theory, our passage forms, with the immediately preceding and following sentences, a continuous train of thought and is also syntactically very well connected with them. But, apart from these considerations, the supposed symbolical act of Finn's followers is in itself very suspicious. If it was carried out, as Möller supposes, in the common hall, in the presence of Hengest, who, as we know from lines 1138-1141, was himself wishing for an opportunity to avenge his fallen countrymen, it is hard to believe that the parties should then have peacefully walked off to their respective quarters and that the Frisians should have waited for the night to attack their enemies, whom they certainly could not expect to take by surprise, after the ample warning they had given them.

The fundamental idea in Möller's intrepretation is, that the Frisians chose a symbolical method of expressing their hostile sentiments, because the terms of the treaty forbade them "*frecnan spræce ðæs morþorhetes myndgian*" (1104-1105), "to mention the deadly feud in bold speech;" but, in this, Möller imputes to the Frisians a mode of reasoning which is at best very sophistical. According to line 1095, Finn and Hengest "*getruwedon on twa healfe fæste frioðuwære*," that is, they concluded and solemnly vowed to keep a treaty which was to establish and, as we see from its wording, to permanently preserve peaceful relations between them; any attempt to bring about a renewal of hostilities was therefore *a priori* a breach of the treaty and the Frisians, in acting as Möller supposes, accordingly violated, if not the letter, at least the spirit of the compact. It must, moreover, appear very singular that they should have so scrupulously adhered to a minor clause of a treaty which they were ready to disregard in its entirety; they could certainly not have been afraid of the punishment provided in that clause, if they were unanimous in their desire to fight. An examination of the treaty in its details, which are uncommonly clear and comprehensive, shows on the contrary that the possibility of an event such as Möller assumes is fully provided for; it says there (1099-1101), they resolved that "no man should break the treaty *either by words or by deeds*, nor should (they) ever violate it *þurh inwitsearo*, by treacherous or cunning design." The latter half of this passage, which, by a loose construction not uncommon in Anglo-Saxon, depends for its subject upon the clause immediately following, grammatically refers to the retainers of Hengest; the first half of it may refer to either party. Then comes the point mentioned above, that "if any one of the Frisians was mindful of the deadly feud in bold speech, the edge of the sword should avenge it" (1104-1105). It is evident that we are not to infer from these passages, as Möller does, that only *Hengest's men* were forbidden to violate the treaty '*by words or deeds*,'

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or "*þurh inwitsearo*," while the *Frisians* were free to act as they pleased, provided they did not *speak* of the feud; the clause touching the maintenance of peace must, in justice and equity, have applied to both sides alike. The supposed symbolical act of the Frisians, accordingly, if it was not a direct breach of the compact by a deed, would certainly have come under the term "*inwitsearo*."

Thus we see, that Möller's proposed emendation not only does violence to the syntactical connection of the passage, but that it is in itself improbable and, besides, cannot be brought into harmony with the remainder of the text. The following explanations will show that there is, morever, no call for any change in the original text; that the passage, as it stands, admits of an easy and natural translation and gives in every respect excellent sense.

The manuscript reading "*woroldræden*" has in it nothing extraordinary. The element "*ræden*" is rare as a separate word, but quite common as the second member of compounds, adding in such cases merely an abstract force, like the modern suffix "-ship" as in *freondræden*, *mægræden*, *campræden* (militia, Grein), *wigræden* and others, or conveying the idea of a council, a decree, or law as in *folcræden*, *frumræden* (prædestinatio, Gr.), *unræden* (malum consilium, Gr.), *gecwidræden* (agreement. See Orosius, ed. Sweet, p. 242, an instance especially in point). In the connection of lines 1142-1144, in Beowulf, it is therefore natural to translate *woroldræden*, as our best authorities did, by "the way (the fate) of the world." The fact that the word only occurs in this one instance, is no reason whatever for rejecting it; the same is the case, as far as we know, with several of the above compounds (*camp-*, *folc-*, *frum-*, *wigræden*) and with a considerable number of other words whose genuineness is nevertheless unquestioned.

Möller's translation of the expression, "*on bearm dyde*" (1144), as "laid upon his lap," of course stands or falls with his reading "*worodrædenne*." The rendering which naturally suggests itself to an unbiased reader, and which has been generally adopted, is, "did (i. e. thrust) into his breast," and this version, besides being in keeping with "*woroldræden*," is supported by several important circumstances. In the first place, Hengest must have actually met with his death some time previously to the closing events of the Saga; for he is not mentioned again after line 1144, and we are told that Guðlaf and Oslaf, his followers, "after the sea-journey sorrowfully lamented (or announced?) the grim grip (attack)" (1148), from which we may infer, as in fact Möller does, that the attack on Hengest's party, despite the valiant defense of the hall described in the fragment, finally resulted in a complete victory for the Frisians, and that Guðlaf and Oslaf alone succeeded in escaping to their country, whence they afterwards returned with reinforcements to avenge the death of their comrades. But a fact of such prime importance as the death of Hengest, could not escape mention, even in an epic song which lays no claim to completeness; the above interpretation of lines 1142-44 is therefore not only justified, but necessary. In the second place, conclusive evidence in favor of it is furnished by the sentence immediately following. It says there (1146f.): "Likewise (*swylce*) mortal swordbale afterwards befell courageous Finn." The adverb "likewise" logically connects this sentence with the preceding one and thus places it beyond doubt that the latter must have contained an account of a similar event, that is, of the death of some man by the sword; this man of course cannot have been Finn. Möller tries to evade this point by assuming (p. 67) that line 1146 "was taken from a song quite different from that which contained the words before it, and that the "likewise" therefore followed the latter by mere accident;" but, two pages farther on, he contradicts himself by remarking, rather obcurely, that "the compiler of the episode, by placing the passage beginning with "likewise" immediately after line 1145, probably meant to signify that Hengest had fallen in the combat."

If lines 1142-44 contain the report of Hengest's death, the observation appended to them concerning the fame of Hunlaf's sword (1145), also gives very good sense; it may either signify "its (the sword's) edges were known among the Eotens" ("*wæron*" referring to the time after Hengest's death), or by taking the word "*þæs*" as an adverb the meaning may be rendered still more impressive: "in consequence of this (event) the (its) edges were known, etc."

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The thought of the whole passage, lines 1136 -1151, is clear and logically continuous. Hengest was meditating revenge and planning a "hostile meeting;" *thus* (*swa*) it was that he did not escape the fate of the world, that is death, in that Hunlafing thrust the sword into his breast. *In a like manner* (*swylce*), Finn himself afterwards lost his life, etc. It only remains for us to conjecture that Hengest, by his manner and conduct, provoked the Frisians to anticipate his designs by taking, themselves, the initiative.

It is, then, clearly seen that the events of the Finnsburg fragment are to be placed in the Finn episode in Beowulf between lines 1141 and 1142.

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A NATIONAL MOVEMENT IN GERMANY.

In 1882 Prof. Dr. H. Riegel, of Braunschweig, published a pamphlet entitled: "Ein Hauptstück von unserer Muttersprache. Mahnruf an alle national gesinnten Deutschen" (Leipzig, F. W. Grunow), in which he preached a new crusade against the foreign words infecting like a "pestilence" the body of the German language. His words were not spoken to the winds. Most of the newspapers not only applauded, but reformed; several authors joined their voices to his war-cry; Dr. Daniel Sanders published in 1884 his "Verdeutschungswörterbuch," containing all foreign words in common use together with their respective proper German substitutes; certain magistrates, clubs, and corporations labored for the good cause, and the Grand Duke of Saxe-Weimar, following the noble example of Duke Wilhelm, of Saxe-Weimar, who from 1651-1662 presided over the so-called Fruit-bringing Society, took a step in the right direction by having the magistrates of his state directed to avoid all unnecessary foreign words in their official reports, but especially in the publication of decrees, ordinances, etc.

Encouraged by this success, Dr. Riegel conceived the plan of calling into life a society whose object and outlines of organization he laid before the public in his pamphlet, "Der allgemeine deutsche Sprachverein" (Heilbronn, 1885), and inspirited by this document, a body of highly distinguished men, amongst others the poets H. Allmers, Fr. von Bodenstedt, R. Hamerling, and E. Scherenberg, issued an appeal to the German nation for the founding of a general society whose object should be the cultivation of the German language in general, and its purification from unnecessary foreign elements in particular. With reference to the latter, the call expressly declared that the association would use the utmost moderation and carefully avoid all exaggeration; that it recognized a certain class of indispensable foreign words, and intended to fight only those intruders, especially French, for which the German language offers satisfactory equivalents. The guiding principle should be: "No foreign word for what can be properly expressed in German."

The appeal, which invited to the formation of branch-societies throughout Germany, as well as over all foreign countries where the German idiom is spoken, met in all classes of society everywhere with a warm reception, and numerous branch organizations have since sprung up,* while others are still forming, so that there can scarcely be any doubt that this war against foreign words is an eminently popular one. Add to this, that the leaders seem to be possessed, from the tenor of their appeal, with a spirit of prudence and moderation such as will not give any occasion for ridiculing the enterprise, and there seems to be no reason why the object of the movement should not be reached, provided, however, (this point is to be emphasized) the word "*unnecessary*", used by the reformers, be taken in its restricted sense. It should embrace only those foreign words for which there really exist unobjectionable substitutes in German; as, for example, *invitieren* for *einladen*, *Soirée* for *Abendgesellschaft*, and hosts of others, which will proba-

*In the first number of the "Zeitschrift des allgemeinen deutschen Sprachvereins," edited by Dr. Riegel, which appeared on April 1, 1886, we find twenty-two organized branch-societies enumerated, to which number twelve more are added in the second number, of May 6.

We learn in the same periodical that a society under the name of "Deutscher Sprachverein" has lately been formed at Weimar under the protection of the Grand Duke, which is to extend over the entire state of Saxe-Weimar-Eisenach, but, we regret to say, is not to figure as a branch association, but will have an independent existence.

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bly fall into well-deserved contempt. On the other hand, if the word *unnecessary* be taken in its broad signification, the success of the movement seems to me very doubtful. There is, indeed, a large class of foreign vocables which can be styled neither necessary, because there exist German substitutes for them, nor unnecessary, because these substitutes have not yet been fully sanctioned by usage. A representative of this class is the word *Sauce*, for which *Tunke* has been proposed, a most excellent German word, certainly, and yet one that nobody will receive without a smile, for the simple reason that usage has not properly extended its sphere, but has allowed the parasite *Sauce* to stifle it and occupy its rightful place, while our mental associations clustering around *Tunke* lack the dignity and nicety of its aristocratic rival. In the same way, a large number of native words capable of a many-sided development have been stunted, especially by French intruders, and I entertain no hope of seeing the writers of the day avail themselves of these starvelings until they have been nurtured into new life and strength. The proper nurseries, I think, would be the schools, and the foundation for the German language of an Imperial Academy, a suggestion that has already been urged by Prof. Riegel.

Thus, judging from the nature of things at present as well as from the experiences of the past, the new Society, placed as it is in the dilemma of going either too far or not far enough, has taken upon itself a task of extraordinary difficulty; but for this very reason its patriotic efforts excite our admiration, and enlist our sympathies and moral support.

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IS MACAULAY'S VOCABULARY MORE LATINIZED THAN DE QUINCEY'S?

Prof. Cook's elaborate computations of the relative proportions of native and foreign elements in the vocabularies of De Quincey and Macaulay (see MODERN LANGUAGE NOTES, numbers 2 and 5) are of great interest and importance. Probably, however, most attentive readers of these authors will be surprised at his conclusion, that De Quincey is "more Anglican than Macaulay at his best," and will find little in the facts as set forth to justify it. Professor Cook's estimates are based upon some ten thousand words from the beginning of the 'Opium Eater', and upon five thousand words from Macaulay's 'Essay on History' and an equal number from his article on 'Johnson' in the Encyclopædia Britannica. Now, any one who has given attention to the subject knows how the relative proportions of Latin and English words vary with the subject of discourse, with the audience in view, with the mood and aim of the writer, etc. Especially is this likely to be true of so vivacious, volatile, and whimsical a writer as De Quincey. Professor Cook's conclusion is, therefore, invalidated by the fact that his analysis of De Quincey's vocabulary is based upon a familiar personal narrative, while that of Macaulay's is based upon biography and criticism. Take De Quincey when he is upon good behavior, as in his 'Essay on Shakspere' (Riverside edition, vol. vi.), and it will surely be found that the proportion of Latin words is considerably greater than in the 'Opium Eater'.

It is well known that Macaulay was always upon good behavior, even in his conversation; nevertheless, he probably does not use the same proportion of Latin words in plain narrative as in abstract exposition or argument. This consideration, again, invalidates Professor Cook's estimate of the elements of Macaulay's vocabulary at different periods of his life. The 'Essay on History' is a diffuse, critical and theoretical dissertation; the 'Life of Johnson' is a compact narrative. At any time of his life, Macaulay, or any man, would be apt to Latinize more in the former kind of composition than in the latter.

In order to make a fair comparison between the vocabularies of these or any other authors, it will be necessary to compare separately the wording in the different kinds of composition. The whole method of treatment must be carefully taken into consideration. Thus, it would hardly be fair to compare De Quincey's 'Essay on Shakspere' with Macaulay's 'Johnson', although both were written for the Encyclopædia Britannica. For De Quincey's article is chiefly critical and argumentative, and might far more justly be compared with

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the latter part of Macaulay's 'Essay on Bacon'. Perhaps 'The Flight of a Tartar Tribe' is as pure an example of a narrative of any length as can be found in De Quincey, but its style is so scenical that it would be obviously misleading to compare it with Macaulay's 'Johnson'. In fine, literary, personal, and historical narratives are distinct categories which involve different vocabularies and should, therefore, in these estimates, be considered separately.

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GRAMMAR WANTED.

I heartily agree with my friend Prof. Garner that we need an improved English grammar. It is time that this long martyrdom of our language on the rack of the Latin grammarians should cease, and that we should have a grammar founded on logic and recognition of the operations of the mind.

If the trouble lay only in nice questions or delicate distinctions, such as those connected with the moods, the need would not be so urgent; but in most grammars confusion and irrationality reign in even the elementary principles.

Take, for example, the question of case. I open the first grammar before me, a book of eight hundred mortal pages (to say nothing of four pages of recommendations in which it is lauded to the skies)—and under the head of *case* I find the following statements:—

"Case denotes the relation which a noun sustains to other words in the sentence Nouns have three cases."—and a little farther:—

"It has been a question how many cases should be admitted in the English language. If a change of termination is essential to constitute a case there are but two cases If, on the other hand, it should be claimed [*sic*] that the use of a preposition constitutes a case, then there are as many cases as there are prepositions. We are therefore justified, on the ground of convenience, in admitting at least three cases."

From this we learn that this grammarian is of opinion that nouns, in English at least, have but three relations to each other; that he is quite uncertain what constitutes a case; (could he not have postponed writing his grammar until he had gained some light on this point?) but that whatever a case may be, he is justified in admitting three of them. (We also see that he would perceive no logical error in this proposition: "if the use of a crown constitutes a king, there are in every monarchy as many kings as there are crowns.")

So a man can write eight hundred pages of grammar without discovering these simple facts about nouns:

First, that grammatical case is the conventional indication in language of the kind of relation existing between the *things* spoken of; and as many kinds of relations as there are between things, be they three or three million, so many cases are there, whether grammarians choose to admit them, or not. To say that any case is wanting to any language, is to say that there is a kind of relation between things that cannot be expressed in that language.

Secondly, that the signs of cases are very different things from the cases themselves; that identical cases may have different signs, and different cases identical signs.

Thirdly, that the cases which indicate identical relations must be identical, whatever the sign may be. If we call the case of *king* possessive in the phrase "the king's crown," the case is identical in "the crown of the king," or if we put it in French and say "la couronne du roi." Whatever we may choose to call the cases of *mihi* and *gladio* in the phrases "da mihi malum," "occidit eum gladio," they are identical with those of *me* and *sword* in the corresponding phrases "give me an apple," "he slew him with a sword." Conversely, "him," in the phrases "I brought him the letter," and "I brought him home," is in different cases, although the form is the same.

So with regard to "government." My grammarian, of course, says "prepositions govern the objective case." In another place, "*the wisdom of man* has been called the analytical possessive." Again, "prepositions are sometimes understood; as, 'he gave me a book'='he gave to me a book.'" "These are *remains* of dative forms and may be parsed without the aid of a preposition." "In the phrase 'give it him' we have a dative case. The objective case and the preposition *to* are often *equivalent* to the dative case." Surely a grammarian ought to know whether a given

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case was possessive, dative, or objective, or whether a preposition was or was not understood. Great is the might of prepositions. *Him*, in "give him," is dative, but, though the same form, in the same relation, and with the same power, it becomes an objective when it gets *to* before it.

It seems never to occur to grammarians of this calibre to inquire how prepositions came to be invested with this singular power, and when the son of crooked-counselled Kronos put the sceptre into their little hands that they should rule over substantives. How can one part of speech govern another? They govern just as the storm-signal governs the storm, or the clock the flight of time. In the phrase "I slew him with a sword," *with* no more governs *sword* than it governs Ireland: it indicates the relation that a sword bore in a given action, to the persons represented by *I* and *him*.

But my grammarian would probably answer: "Your objections are captious. I know that a word really does not govern another word, but it is a handy way of putting it. Instead of saying 'those Latin constructions which require the preposition *ad* also require the accusative of the noun,' it is more convenient to say '*ad* governs the accusative.'" To which I reply that what may be convenient for grammarians is infinitely confusing for children, and that I know of no charter that grammarians have above other folks to talk nonsense or say the thing that is not.

I never met a child that did not abominate formal grammar, and no wonder.

WM. HAND BROWNE.

Böhmer's *Romanische Studien*, Heft XX. and XXI. Bonn, 1883–85.

These two last numbers of the 'Studien' are wholly devoted to Rætian studies. In Heft XX., Böhmer gives in chronological order a full description of almost all the manuscripts and books ever written or printed in any of the Rætian dialects from the sixteenth century down to 1883; besides this, every pamphlet, article, review or catalogue relating to the Rætian language, or literature, is mentioned. The first article of Heft XXI. (pp. 219–238 and p. 335) continues this list down to 1885, adding to the fourteen hundred and fifty-seven numbers of Heft XX. one hundred and sixty-one others, and making corrections and observations on about one hundred and fifty of the catalogue of 1883.

These catalogues contain, then, sixteen hundred and eighteen articles (the Grisons having the lion's share with eleven hundred and ninety numbers; next comes Friaul with two hundred and ninety-one and, finally, Tyrol with one hundred and thirty-seven). This is by far the highest number ever reached by any catalogue, or history, of Rætian literature.

We need not say of this list, since it is made by Böhmer, that it is prepared with the utmost accuracy. Misprints or omissions, although next to inevitable in such work, are indeed very rare. All such inexactnesses that I have noticed are the following:

Ten Blätter for eleven in R. 1739, 'Soings discurs;' *oblica de* for *obliea da* in Sm. 1755; *Cudasch.. respondar* for *Codasch...responder* in Sm. 1857; *Cudasch...* und zwar unrichtig gestellte for *Codasch* in Sm. 1859; 133 S. for 153 in Oe. 1865, 'Poesias da Caratsch,' and the following omissions:

Oe. 1765, 'Alchünas domandas davart chiossas fondamentaedas...' Cellerina, 8vo.

To R. 1829-81 (p. 140), add:

1869, 30(6), 'Project tier ina constituziun revidida'...;

R. 1872, 'Lescha federala concernent la revisiun della constituziun federala dils 12 de Sett. 1848, 32 pp., 4to;

R. 1867, 'Salis Marschlins' in Ebert's Jahrbuch VIII. 228-34;

R. 1868, I. I. F. Vincenz, 'Cudisch de devoziun ed instrucziun,' 333 pp. Sm. 8vo;

R. 1872, P. Th. Florentini, 'Legendari della vita dils sogns,' Cuera;

Tyrol: 18th century, Bartholomei, 'Grednerisches Wörterverzeichniss;'

1839, Staffler (I. I.), 'Tirol & Vorarlberg;'

1866, Schöpf & Hofer, 'Tiroler Idiotikon,' Innsbruck;

1877, Schneller, 'Skizzen und Kulturbilder aus Tirol;'

Rætia: 1666, Buccelinus, 'Rhætia Etrusca Gallica Romana,' Aug. Vind. 4to;

1872, Planta, 'Das alte Rætien,' Berlin, 8vo;

1874, Juvalt (W.), 'Forschung über die Feudalzeit in Curisch Rætien.' Zürich.

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To complete the list I add the following manuscripts:

R. 1720 (?) 'Fuorma dilg dreig civil,' 39 l. 4to= R. 1731;

R. 1748-49, 'Legends of S. Ulrich, Genoveva, Giosofat, Eufrosina, Gelletta, Maria Magdalena, Petronella.'

R. 18th century, 'La dertgira nauscha' (— edit. of Decurtins);

R. 1818 (?), Two MSS. of the 'passiun de Somvitg' (ed. Decurtins);

R. 1803, 1820, 1821, 1823, four small religious documents of Schoms in verse and prose, 4 l. in 8vo + 2 l. in fol. + 1 l. in folio;

R. 1806, one legal document of Schoms in prose, 2 l. in fol.;

R. 18(19) century, a similar one in the dialect of Muntagna, 1 l. in 8vo;

R. 1878 (?), P. Enrico Valle, 'Il Figliuol Prodigo,' Dramma. Roma 1863. Translated by Fl. Spescha;

R. 1883, I. A. Bühler, 'Rimas humoristicas en dialect da Domat,' 8 l. 8vo;

Sm. 1820 and 1883, two protocols 'digl cumeign da Savognin;'

Oe. 1591, modern copy of the 'Aestimum Sely' of 1591, 14 l. 4to;

Oe. 1640, 'Historia dalg arick hum, dalla Süsanna, dals trais Juvans,' 83 l. 4to;

Oe. 1644, 'Historia dalla Süsanna, dals trais Juvans, dalla.... Cicilia,' 49 l. 4to;

Oe. 1658, 'Descriptiun dalg saschinamaint dalla Wall d'Wuttlina,' written by Iach. Frizun;

Oe. 1658–96, 1684, 1696, 1724, 1727, 1728, 1748 and beginning of 18th century, 9 collections of religious songs, 46 + 4 + 9 + 10 + 35 + 11 + 30 + 45 l. in 12mo;

Oe. 1661, 'Histoargia da.... Joseph,' in verse, and the history of Lady Jane Gray in prose, 25 l. 4to;

Oe. 1686, five religious, three political songs, one 'saltaer dals moarts' and 'la prouva da d'Abraham;'

Oe. 1717 (?), 'Statüts dalg hundro Comoen da Bravoing,' 96 l. in 4to (—MS. Add. 27388, of the Brit. Mus., not mentioned by Varnhagen);

Oe. 1717 and end of 18th century, three MSS. of sermons, 9 + 12 + 16 l. in 4to;

Oe. 1746, Catechism, 10 l. in 12mo;

Oe. 18th century, collection of religious and political songs, 184 l. in 4to;

Oe. 18(19) century, legal and historical documents, 280 l. 4to;

Oe. end of 19th century, political song (— Bühler's *Novellist I*, 62) 6 l. 4to;

Oe. 1810—40, charters;

Oe. 19th century, 'La chünna' (romance), 5 l. folio;

E. 1746, collection of religious songs 83 l.

Ue. 1686, thirteen religious songs and 'ilg sacrifici da d'Abraham;'

Ue. 1761, 1794, 21 + 4 l. 8vo, two formularies (similar to those published in Gröber's *Ztschr.* VI, 570 ff.);

M. 18(19) century, 'Regulatif....dal vaschinadi de Terzal d'aint,' 2 l. in folio;

M. 1863, two poems of Fl. Pitsch, 8 l. folio.

On some of the books registered by Böhmer, I have a few observations to make:

R. 1601, 'Catechismus.. da Daniel Bonifaci.' The copy preserved at the Brit. Mus., although of the same place and date, seems to belong to a revised edition, as the variants given below will show (p. 98, col. 195);

R. 1686, this first edition of Joh. Moeli's, 'Soings Discurs' has 570 pp. + 4 l. in 12mo. Neither the name nor the poems of Barnabas Moeli are in this first edition;

Oe. 1651, a copy, as it seems, of the same edition of Gritti's 'Oratiuns' (for it is of equal size and equal number of pages and lines, as far as page 417, and printed in the same type) differs from Oe. 1651 in this respect only, that 'Oratiun XXXII. (pp. 418–25) has been left out and, in compensation, a shorter one, in verse, of 3½ pages and printed in different type, has been added at the end. It is on account of this change, that the copy in question has only 423 pp. instead of 428. I cannot give the precise date of this edition, as my copy has lost the title pages of the 'Oratiuns' as well as of the 'Bells ditts.' It may be well to notice, that the last page of the 'Register' contains seven Latin distichs entitled 'Ad | benevolum | lectorem,' and signed by Georgius a Vizeliis | Zuziensis Rhetus.

Oe. 1776, Fritzun's 'Catechismus.' The appendix of this 'catechismus' consists of two parts, the '*Alchünas dumandas*'.. (pp. 1–10) being followed by 'Alchüns bels dits della moart'.. (pp. 11–15).

In the second article of Heft XXI. (pp. 239–299), Gartner publishes for the first time a very

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important text for the study of the Engadine dialect, for it is, with the exception of Bifrun's translation of the New Testament, the only sixteenth century document of the language of Upper Engadine. The MS. from which the text is taken gives neither the title of the piece nor the name of its author, but Böhmer (in his *Verzeichniss* of 1883, just mentioned, p. 178) and the editor are certainly right in calling it Gebhard Stuppaun's 'Zehn Alter,' "the ten ages of human life;" for the text proves to be a free translation of the German biblical drama, 'Die Zehen Alter,' of Pamphilus Gengenbach; and Durich Chiampell (+ 1582) speaks of such a drama as having been composed by Gebh. Stuppaun and represented at Ardetz, Lower Engadine, on Easter 1564 (in feriis paschatis drama de decem hominis ætatibus authore Gebhardo Stuppano Rhætius rhytmicis compositum Ardeatii publice actum. 'Historia Rhætica,' l. ii, cap. 67). Gartner's edition seems to be a faithful reproduction of the MS., with the exception of the few abbreviations, the accents, and the consonants *j* and *v*, as mentioned in the preface (pp. 243–4), and of a dozen emendations as explained in the footnotes. These deviations from the original are certainly slight, but still I cannot approve even of these. To my mind, there are only two ways of editing old texts: the making of either reprints or critical editions. Eclecticism, as represented here, is unscientific and ought therefore to be abandoned.

The text is followed by a careful review of the most interesting forms and by a complete glossary, which will be useful and interesting even to "those who know," for it contains several expressions not found elsewhere. Two words only seem to have been overlooked, viz.: 525 *sch'dischagio* "misrepresented, disfigured," and 1070 *tscharner* or rather *tscherner* "to choose." The two words *staeglian* (439) and *us-chigliae* (467) are certainly misprints for *stoeglian* and *uschiglioe*, and therefore not registered. Of some others, not all the necessary significations have been given; for example, *da co che*, means not only "as" but also "because," "of that which," 141; *co go*, "which" (rel.); *tuot*, 94, 122, 165, 172, etc.— "every, each;" *mner*, 82, "to bring, to carry;" *metter suott*, 115, "to put lower down, to disparage;" *s'tegnar amaun*, 141, "to be about;" *havair per mauns*, 144, "to follow" (a trade); *pür*, 154, 319, "however;" *ludaer* (1) "advice," (2) 173 "pleasure;" *sur üna uartt*, 176, "aside, apart;" *miuing*, 189, "I go away, leave;" the Infinitive is *ir* or rather *sinir* (cf. *singiaien*, Bif. *Math.* 14, 16; *tzinvaun*, Chiamp. *Ps.* 37, 10; *tzinvaa*, Chiamp. *chianz.* p. 487; *minir*, Bif. *Math.* 8, 21 is an accus. c. inf.), the first person sing. Pres. Ind. of *ire* being already in the oldest texts (— *venio*); for example, *innua eau veng*, "quo vado," Gritti, *Joh.* VIII, 14, 21, 23; *eau sinveng* (ib. 21) "ego vado," Mod. Engad. "e(a)u vegn davent;" *ir per cour*, 252, "to go to heart, to touch;" *sainza fall*, 554, "without fail," Germ. "unfehlbar;" *bouff*, 812, 816, "bull;" *dains*, 919, "finger;" *larg*, 998, "free."

Three very singular mistakes are: 111, *intschins*, "incense," instead of "tricks, artifices," the word being — Lat. *ingenium* and not — *incensum*; 242, *laschaint*, interpreted as gerund of *laschaer* "to let," whilst it is Lat. *licentem* (cf. Ascoli, *Arch.* VII, 496.599) "idle, not having obtained anything;" 537. *bischa*, "Thier, beast," instead of *fresh snow*, *bischa* (pr. biza) — French *bise;* for the meaning of the word, cf. Swiss-Germ. "Windswehete" — "fresh snow."

Agurbir, 86, 859, etc. means rather "to acquire," Germ. "erwerben," (according to its origin) than "to obtain;" *astint*, 112, etc., rather "pains," Germ. "mühe" than "noth;" *metaunt*, 773, is probably Old Fr. *mitan* "tenancy, farm" (Etym., see Diez, s. v.); *otar*, 826, 1279 "but," German "als;" *partschett*, 1187 (=lat. perceptus) "perceived;" *gnir p*—— "to perceive," Germ. "inne werden;" *esser p*—— "to be sure, certain;" *schrapinain*, 703, read *strapinain*, "we scold," or *sdrapinain*, "we tear, rend" (?).

Pages 299–302, of Heft. XXI, 'Corrections to Ulrich's reprints of Bifrun's New Testament (Ev. Math. & Marc.) and of Bonifaci's Catechism'. These corrections, made by Gartner after a careful collation of forty pages (pp. 1–35 and 162–66) of Bifrun and of the whole text of Bonifaci with the original, show that these reprints are made as carelessly as the other publications of the same editor, whole sentences having been omitted. When Ulrich's first edition (1880) of Bonifaci appeared, I compared this publication with a copy of the original pre-

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served at the Brit. Mus., and noted the same faults as Gartner, except, 1122, 1440, ***mussamaint*** which is a misprint for ***mussameint***, and the following: 834 la (da); 865, dae (da); 1065, quella (questa); 1182, dellg (della); 1279, guivintschellas (giuventschellas); 1328, auter (*a*uter); 1352, adatgth (adagth); 1343, guivnal (giuvnal); 1358, avanut (avaunt), which have all been corrected in the second edition. But, in the following passages, the London copy has readings so divergent and always so much better that this copy must belong to a revised edition, as suggested above, (p. 96, col. 192).

Between 137 and 138 (174 and 175) add as title:

'Dals sanghs X commendamein(t)s.'

183(231–2) reads thus: 'nagüna figüra ne sumeglia ne da quellas chausas ch.'

186(236) ***hundrar*** and ***adorar*** are inverted.

232(299) and 234(301) *Deus.* (igl Signer).

248(319–20) ***igl teas*** (***teu***) and ***la tia*** (***tia***).

249(321) ***la quala*** (***ch'***).

328(422) ***gavischear*** (***garagear***).

420(548) the first ***eint in***, '***tutt eint in.***'

Between 531 and 532, add the number 4, corresponding to 3, [522(678)] and to 5 [573(745)], between 677 and 678 (878 and 79) the number 10 corresponding to 9 [659(853)] and 11 [685(887)] and at the beginning of 1060 (1361) add 66 corresponding to 65, line 1055 (1354) and to 67, l. 1073 (1378).

638(829) ***nossa*** (***la nossa***).

648(839) ***perpetua*** (***perpetua, Amen***).

809(1046) ***peccadurs*** (***culpaunts***), a necessary correction.

1024(1316) ***substantialmeng*** (***substantialameng***).

1140(1466) ***frütg üttel*** (***frütg et üttel***), the *et* is of course necessary.

The lines 1154–58, 1484–90 have been suppressed.

1231(1639) ***schbittar***, Gartner ***schbirar*** (***schbrischer***).

This ***schbris-cher*** is the corresponding Engad. expression for ***schbittar*** and the presence of of the Engad. form in the Brit. Mus. copy is accounted for as follows:

The page on which the passage occurs is very badly printed, so that the letters are nearly all effaced. In order to make good this deficiency, an early possessor of the copy (a certain inhabitant of Zuotz, Upper Engadine, in the 17th century), has written out the text on the same page, and introduced by inadvertency this word of his own dialect, as well, also, as his own spelling of other words.

1290(1767) ***fae*** (***als fæ***).

Under the head of 'W. v. Humboldt über Rätoromanisches, nebst Ungedrucktem von Matth. Conradi' (pp. 303–33), Gartner publishes some letters of Humboldt to M. Conradi, also a short etymological vocabulary, a collection of Latin, Spanish, Portuguese, Italian, French and German sayings with translation in the dialect of Surselva and, finally, a German fable in verse and a German poem with translation in this same idiom—all by Conradi.

In the next short article, entitled 'Zum Prädicatscasus' (pp. 334–5), Böhmer makes some additions to his essay on the 'Prädicatscasus' in the Rætian dialects (Rom. Studien II., 210 ff.); his observation that *dis*, "day-break," and *di*, "day," are nowadays two distinct words, is especially to be noted.

Pp. 336–38, *Beiblatt.*

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HISTORIES OF GERMAN LITERATURE.

A History of German Literature by W. SCHERER. Translated from the third German edition by Mrs. F. C. Conybeare. Edited by F. Max Müller. 2 vols. Oxford. At the Clarendon Press, 1886. New York, Charles Scribner's Sons.

The recent publication of a translation of Scherer's well-known history may properly be made the occasion for a brief review of the various authorities covering the same general subject. Before the appearance in 1880–83 of this work the history of German literature in its entirety had already been treated by numerous able writers from diverse standpoints: Gervinus, Goedeke, Koberstein, Bartsch, Kurz, Sanders, Vilmar, König, and many others, had traversed the ground with telescope and microscope, and had presented results to satisfy alike the scholar, the pedant, the specialist, and the general reader.

Gervinus, who is considered the creator of German literary history, was the first to comprise a complete and thorough discussion, from Ulfilas to Goethe, of the whole poetic

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activity of the nation. Criticisms referring to his assumed effort to harmonize the growth and development of German literature at every stage with the growth and development of the German people, his evident exaltation of the critic's function, his somewhat ponderous style, and his tendency to render his narrative what Hillebrand calls "a species of patriotic pamphlet in five huge volumes," need not blind a foreign reader to the great value of his work. And although his asserted lack of poetic insight may alienate a certain class, while his irreconcilability with regard to the final turn of political events in Germany embittered his last days and has partly obscured his fame, yet in his own country his honor is still great. Of the last edition of the history, the first volume and part of the second were revised by Gervinus and Bartsch in common; but, after the former's death in 1871, Bartsch remained sole editor.

Equally necessary to the student is Goedeke's 'Grundriss zur Geschichte der deutschen Dichtung,' a work which has just undergone a thorough revision. The modest title gives little indication of the comprehensiveness of the contents. The author's design was to present the various periods from the *culturhistorisch* rather than the æsthetic standpoint, to distinguish in a general way the various tendencies and phases of those periods, to mention the writers and productions appearing at such epochs, and to point out the sources from which more detailed information might be drawn. This union of literary history with biography and bibliography has been accomplished with success; and the work, a monument of patient research, has become a recognized authority.

The Bartsch—Koberstein 'Grundriss der Geschichte der deutschen Nationalliteratur' flanks with Goedeke the scholar's desk. Appearing first as a mere sketch, expanded now into five solid volumes, it is in its present form a dry, clear production, severe in style, giving the pith of the subject, enriched by erudite foot-notes and extensive bibliographical references occupying more than one half of the entire space.

The title of Kurz's 'Geschichte der deutschen Literatur, mit ausgewählten Stücken aus den Werken der vorzüglichsten Schriftsteller,' explains the general character of the work, which is one of the best of its kind, and in many respects better than its kind. For while the selections are copious and comprehensive, the general narrative is animated, impartial, and pleasantly free from the flavor of routine writing.

König's 'Deutsche Literaturgeschichte' (twelve editions from 1878 to 1883) is one of a number of works illustrating a new departure in book-making, and was probably intended to supplant the good old pietistic family history of Vilmar, which from 1845 to 1883 has exhausted 21 editions. The subject-matter of the text does not always appear to come from the pen of one who writes as having authority; but the generous reproduction of old-fashioned wood-cuts and portraits, the numerous facsimiles of manuscript leaves, illustrations from illuminated missals, title-pages of original editions, autographs, and specimens of the handwriting of the various authors mentioned would doubtless cause Comenius to feel that his life had not been spent without fruit. Teachers of experience will not quarrel with the Teutonic critic who austerely styles this kind of enterprise a *Bilderbuch;* yet they will not be deterred by any such severe attitude from availing themselves of this convenient and abundant collection of illustrative material. One must accept assistance where it may be found without expecting that a single manual will satisfy all requirements.

To such an enumeration as the above, one must add the titles of numberless treatises on special periods by such writers as Wackernagel, Martin, von Raumer and Piper for the earlier period, and Lemcke, Palm, Biedermann, Hettner, Mörikofer, Hillebrand, Schmidt, Gottschall, Haym and Brandes for the later period before completing any conspectus of the available material. Nevertheless, the work before us, a concise and scientific yet popular survey, may fairly be acknowledged as a fresh contribution. It is written in an energetic staccato style, full of originality, even if occasionally somewhat abrupt. Professor Scherer is acquainted, at first hand, with the entire field embraced by his work, and his opinions are none the less sound for being enforced with vigor. One of the highest critical authorities in Germany has said that Scherer's view in his

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history was mainly that of the modern æsthetic school, and that the standpoint of the earlier time was disregarded. This criticism, even if just, will not detract from the interest of the work, nor will such a view be unwelcome. It is also charged by foreign critics that Scherer sits in judgment more frequently than he delineates or narrates, so that no comprehensive and perspicuous outline is yielded of the natural development of the literature; that he neglects biography, and affords no thorough-going review of the conditions of civilization during the different periods treated: in other words, that he actually demands of his readers some previous knowledge of the history, literature and national life of the people whose literary monuments he is describing, and that he has not accomplished in his own work something which has already been well done by others, which he has never proposed to do, and which, within the limits assigned for his task, would have been impossible!

Passing to particulars, Scherer's division of the whole course of German literary history, by a kind of wave-metaphor, into three great periods, culminating in the years 600, 1200 and 1800, and separated by intervals of deep literary depression, has seemed open to some objection, the movement appearing less regular, while the intervals are relieved by numerous minor crests; and, in this connection, to the 'Song of Hildebrand,' chief remnant of the earlier epoch, is assigned perhaps an undue value. The author's predilection for striking parallelisms and bold contrasts occasionally offends in other respects the conservative or timid mind. Such are the sharp classification of feminine proper names supposed to illustrate distinct epochs in the spiritual development of the nation, the comparison of the vagrant minstrels of the middle ages to wandering journalists, or the likening of Parzival to the Faust of Goethe. The 'Heliand.' Scherer finds rather didactic than epic, in opposition to many admirers of that great Saxon Messiad. Heinrich von Veldeke, he distinguishes chiefly for his merits in introducing pure rime; while, as translator and imitator of French models and methods, he rendered services to his native literature as dubious as those of Opitz six centuries later. It is to great minds like Eschenbach and Vogelweide that Scherer, with a generous native tendency to praise rather than to blame, pays the meed of cordial appreciation; and the whole Hohenstaufen period is invested in his recital with a glitter of refinement that is made to contrast perhaps too vividly with the decadence of the following centuries.

Careful treatment has been bestowed upon the modern era, which would naturally attract the larger audience, and a sense of true perspective pervades the whole narrative. Opitz fares badly at Scherer's hands, but Luther, Lessing, Herder, Schiller, and especially Goethe, with a host of minor worthies who are briefly but fittingly characterized, are marshalled before us in eloquent language, and the literary features of their times are justly estimated. Want of space forbids a more extended examination of this portion of the work, but we will venture to express the belief, in conclusion, that no literary historian of the later period except Hettner yields such continual suggestion and continual stimulus.

It is faint praise to say, that, through Mrs. Conybeare's rendering, which in itself is generally graceful and idiomatic, the vigorous sententiousness of the original has vanished. It is Pegasus in pound. Never more appropriate than here is the saying: "le style, c'est l'homme." Scherer's effective inversions and bold constructions, which have been censured as the marks of a restless, rhetorical and jerky style, have been solicitously pruned down and shorn of their peculiar, nervous force, and the short, sharp march of the terse sentences has been lengthened into a careless lounge. Not infrequently, the text has been altered by condensations and omissions, which have somewhat impaired the spirit of the passages so treated, or reduced some happy metaphor or apt illustration to a dull commonplace (compare, for instance, vol. I, pp. 26, 27, 199, 272, 274–5; and II: 142, 148–9, 190–1, 202, 228, 245 with the original). The translator has not escaped the usual difficulties of transliteration, the inconsistencies in which, a careful revision would have removed. The reader is not informed what canons of translation have been adopted, nor to what extent Prof. Müller has shared in the work of editing, for neither the English nor the American edition contains a line of explanation by way of preface or intro-

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duction. In the London *Athenæum* for Jan. 23, however, Prof. Müller, in replying to some criticisms on the translation, states that Scherer had given him *carte blanche* to leave out or condense anything considered not of sufficient interest to the English reader, although this right, he states, was sparingly exercised, the omissions being chiefly of passages which might be called patriotic or poetical. Prof. Müller adds, that as regards the translation (which was submitted to Scherer's final approval), he is prepared to vouch for its correctness from beginning to end.

The appendix contains a chronological table of history and literature arranged, as in the original, not in parallel columns, but promiscuously, and fifty pages of invaluable bibliographical notes. With these might have been incorporated, for the benefit of the English reader, a bibliography of works in English on German literature. The index is extensive and circumstantial. The announcement has been made that a general revision of Max Müller's 'German Classics from the Fourth to the Nineteenth Century,' which contains a series of extracts arranged chronologically, with biographical notices of the various authors cited, is soon to be issued as a companion to Mrs. Conybeare's translation. Such a manual will be welcomed by students to whom the standard collections of Müllenhoff and Scherer, of Goedeke and of Wackernagel, are not accessible, and the two works will efficiently supply a distinct want. At present, there is almost nothing in English covering this ground. Metcalfe's history of German literature is merely a readable abridgment of Vilmar, and Gostwick and Harrison's 'Outlines,' a convenient handbook recently revised, would be most useful to a candidate for a civil-service examination. On this side of the water, Taylor's 'Studies in German Literature,' although containing vigorous and subtle criticisms by a master-hand, and revealing the spirit of the literature more clearly and truly than many a treatise of more imposing claims, was intended merely as an introduction to the study of German authors; and Hosmer's 'Short History of German Literature' is rather a series of animated surface sketches of several important epochs and characters than a formal and consecutive narration. The long-heralded history of Prof. E. P. Evans will find a demand which we trust it will entirely satisfy.

H. S. WHITE.

Cornell University.

La Chanson de Roland.— Nouvelle édition classique, précédée d'une introduction et suivie d'un glossaire, par L. CLÉDAT. Paris, Garnier frères, 1886. 12mo, pp. XXXV + 221.

It is now about fifty years since Francisque Michel for the first time copied the manuscript known as Digby 23, of the Bodleian Library, and published an edition of the 'Chanson de Roland.' Since that time other manuscripts of the poem have been discovered, the worth of the poem itself, both from a philological and from a literary point of view, has been more and more universally recognized, so that today there is no work in the whole early French literature that is so extensively read as this beautiful specimen of feudal poetry. Strange to say, however, we are still without a handy, convenient, cheap edition that can be put in the hands of students. Gautier's editions, in spite of their merits, are marred by a very clumsy translation and by a too liberal use of what may be called the inferior manuscripts of the poem, with a view to remedy the deficiencies of the Oxford Manuscript; Theodor Müller's edition, more sober than Gautier's in the establishment of the text, is neither handy nor cheap and is without either an introduction or a glossary; Eduard Boehmer's edition is cheap and handy, but bad. It was, therefore, with no small pleasure that we read the announcement of a new edition of the 'Chanson de Roland' prepared specially for the use of classes, by Mr. L. Clédat. Although we might perhaps dissent somewhat from the very high estimate of the same writer's *Grammaire élémentaire de l'Ancienne Langue Française*, published in this periodical by Prof. Fortier, it cannot be denied that, after the ground had been cleared by such workers as Müller, Gautier, and also by Gaston Paris (see his introduction to the 'Vie de Saint Alexis'), Mr. Clédat could easily have given us what we had been so long waiting for. Alas! we have examined his edition and been forced to the conclusion that the period of waiting is not yet over.

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Cheap the edition is, handy also, and it would be unjust to deny that it has other merits, too. The grammatical introduction is in the main good, save in one respect. Mr. C. speaks of the French language of the eleventh century without any reference to what preceded it. His comparisons are all with Modern French, never with Latin. The consequence is, that the part of the introduction which relates to syntax is both too long and too obscure; instead of trying to give a full enumeration of all the constructions, found in the 'Roland,' which differ from Modern French syntax, it would have been sufficient to refer his readers to the freedom of the Latin construction, not yet given up at the time when the 'Roland' was composed.

The glossary is the best part of the work. Here the references to Latin are nearly as full as could be desired and the words belonging to the same root are so grouped together as to arouse in the students that philological tact which is needed in order to discover a well-known word under the multitudinous forms it assumes in such an ever-changing language as Old French. In one respect, however, the glossary is totally insufficient: Germanic etymologies are not given. Whenever a word of this class is reached, Mr. C. merely says "Germanic origin," without any reference, we do not say to Old High German, but to English or German, both of which are now well studied in French Colleges.

So much for the good features of Mr. C.'s work. The bad part of it is unfortunately the most important. His text is such as very few teachers acquainted with Gautier's and Müller's texts and with that of the Oxford Manuscript will care to put in the hands of students. In his preface, Mr. C. tells us that he rejects the opinion of Gautier and others who consider the 'Roland' as of Norman origin. He is, perhaps, a trifle too emphatic on this point; but he is supported by such authorities as Gaston Paris, Tobler, Förster; he is in too good company for any one to be very hard on him in that respect. But he goes on and announces that he has therefore *francisé* the text of the Oxford Manuscript and that the most important change he has introduced has been "to substitute the letter *o* for the letter *u*, whenever corresponding to a Latin *ō* or *ŭ*." Had Mr. Clédat done nothing worse than this he would already be deserving of some censure; but has he done nothing worse?

Let us open the Oxford Manuscript, so well reproduced by Mr. Stengel. The first line runs

Carles li reis nostre emperere magnes.

For this Mr. Clédat gives us

Charles li reis, nostre emperedre maignes.

Both Gautier and Müller had been satisfied to follow the manuscript. What has Mr. C. done? Without paying any attention to the remarkable discussion in which Mr. Gaston Paris has proved that the 'Vie de Saint Alexis' is considerably older (say forty or fifty years) than the 'Roland,' he has reproduced in his edition the French of the 'Vie de Saint Alexis.' Wherever Modern French has substituted *ch* for Latin *c*, he has *ch;* thus, *Carles* becomes *Charles; Blancandrins, Blanchandrins; castel, chastel; camelz, chameilz; carres, charres; cargez, chargiez; carier, charreier*, etc. Whenever the Latin has a *t* or a *d* which has disappeared in Modern French, Mr. C. reinserts it; thus, *emperere* becomes *emperedre; frere, fredre; muers, mudiers; muée, mudede*, etc. Here is an instance of what is thus accomplished. Line 34 of the MS. is as follows:

Ben en purrat luer ses soldeiers.

Mr. C. gives

Bien en podrat loer ses soldediers.

He goes so far as to admit the form *repaidrier* (for *repairer* or *repairier*), which Mr. Paris considers as having already disappeared at the time when the 'Saint Alexis' was written.

There are other innovations in Mr. C.'s text which call for severe condemnation, especially when remembering that his edition is published for classes still without any philological training and unable to discuss the forms that are brought before them. He introduces mere supposititious forms, without a single word or note informing his readers that he is not merely reproducing the manuscript. Thus whenever the manuscript has *ki est, co est*, Mr. Clédat writes *qui'st, ço'st*, unmindful of the fact that many Romanists contend that the pronunciation should be *k'est, c'est*, as it is in modern popular French. Mr. C.'s fondness for suppositions not yet proved is shown even in his

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glossary where, for instance, he gives as the etymology of *oil* (*oui*) the form *o il*, proposed by Mr. Tobler, never even mentioning the etymologies *hoc illud* and *hoc illic*.

Before we end this review we must, however, mention one more laudable feature of the work. The poem is interspersed with excellent summaries, pointing out the places where the Oxford MS. is evidently incomplete and stating what must have been expressed by the missing passages. Mr. C. has wisely refrained from borrowing from the other manuscripts of the poem. Had he exhibited as much caution in his transcription of the text of the Oxford MS., his edition would not call forth the severe censure which it is sure to receive from any one in the least conversant with the history and bibliography of the 'Chanson de Roland.'

ADOLPHE COHN.

Harvard University.

A Practical Method of Learning Spanish: in accordance with Ybarra's System of Teaching Modern Languages. By GENERAL ALEJANDRO YBARRA. Published by Ginn & Co., Boston, New York and Chicago, 1885. 12mo, pp. 326.

We have before us a handsome little volume embodying a plan of teaching one to speak and understand the Spanish language without the study of grammar, the author basing his system on the principle that 'a child learns first to speak and understand what is said to him, and then goes to school to learn the reason and the rules of all that he already knows how to say.' The work consists of fifty lessons, each divided into three parts, the first containing 'important words and phrases, idiomatic constructions peculiar to the language, and exercises in the conjugation of the verbs,' all to be learned by heart; the second, a reading exercise with the translation opposite, and the third, 'a practical conversation which ought to be translated from English into Spanish, and from Spanish into English.' At the end of the book are found some 'rules of pronunciation for those who study without a teacher.'

In the consistency with which this plan is carried out as well as in the choice and the arrangement of the material, the author displays considerable ingenuity and skill. The learner is gradually and in a most interesting way conducted over a wide range of subjects covering the various phases and modes of life, and the reading exercises and dialogues have a freshness about them which, coupled with the real information many of them impart independently of the language itself, raises them far above the level of those usually found in similar works. The English is good throughout and great care has evidently been bestowed upon expression and form. A few remarks, critical and other, which suggested themselves during the perusal of the book, may find their place here.

Page 34. *libreria*, mentioned here besides *biblioteca*, is now antiquated and old-fashioned in the sense of 'library,' its accepted signification being book-store and book-trade. The author employs the word indiscriminately in both senses (cf. pp. 142, 144, 151). The lists of words and phrases to be committed to memory might, for reasons both pedagogical and practical, have been arranged with more regard to the logical connection of their parts and to each other. Without any apparent reason, the very same vocabularies are repeated in a succeeding lesson, and again the learner encounters phrases to be memorized, the meaning of which is clear in the context only. Thus, on p. 35 we have 'wide—narrow' and 'quick—slow,' repeated three pages further on. What is he to make out of such phrases as 'it unites good architecture' (p. 38) and 'that is given by the open air' (p. 43), standing, as they do, apart from their natural connection? p. 48: in *los caballeros con quien hablé*, the form *quien* must be a misprint for *quienes*, since according to the present usage *quien* can only be employed for the singular.—p. 60: *rato* is a misprint for *barato*.—p. 148: To lend interest to the subject, even the pun and the puzzle are laid under contribution. The one on 'right' which we have here, is entirely lost in the Spanish translation, and will hardly be relished by either Englishman or Spaniard as an exercise for the memory.—p. 158: *whoever* you know, is a misprint for *whomever*.—p. 160-162: Here we have a reading exercise on the 'Spanish Language,' the history of which we should have liked to see somewhat more clearly and accurately stated. Among other things the

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author tells us (p. 161) that 'The last vestige of Latinity is found in the works of Saint Isidore, of Seville, *at the same time that* the first literary effort of the new race is the Bible, translated by the Arch(!)bishop Ulphilas.' This is, to say the least, very unfortunately expressed. It is well-known that Vulfila translated the Bible between the years 348–380 in Mœsia, long before a Goth set his foot on Spanish ground, and nearly three centuries before the time of Isidore (from about 570–636 A.D.), when with the conversion of their King Reccared (638) the Visigoths began gradually to discontinue the use of their forcible and richly-inflected idiom in favor of that of the adopted religion.—p. 171: *las* tranvias is a misprint for *los* t.—p. 173: 'Me ocuparé *de* arreglar todo lo demás.' Though *ocuparse de*, meaning 'to busy one's self with,' occurs here and there, the best usage we think still favors the more idiomatic construction *ocuparse en*. Vincent Salvá, for instance, in his Gramática castellana, p. 299, censures Quintana for using *de* instead of *en* and condemns it as a gallicism.—p. 243: The etymologies here given of some of the names of countries are in part rather fanciful. Thus *Holland* is derived, according to the current popular etymology, from the German words *hohl* and *land* signifying 'deep-land,' whereas it means 'woodland,' from *Holtland* (Germ. *holz*, Engl. *holt*) as it was written down to about the eleventh century (cf. *Holtstein* and similar names). Lessons 42–46 give us in the first part a number of Spanish idioms and proverbs with their English equivalents. The value of this collection would have been considerably enhanced, and the task of memorizing it made much less arduous, if, instead of enumerating these phrases without any apparent order, the author had grouped together those containing the same or a similar idea.

Page 254: 'paso de buey.' Also '*paso de gallo*.' En cada siglo suele adelantar el *paso de un gallo*, si no retrocede. E. Castelar, Sant. el Pos. c. 4.—'A sus anchas,' needlessly repeated p. 269.—'A tuertas y á derechas,' cf. synon. 'por fas ó por néfas,' p. 276.—'Allá se las haya,' cf. synon. 'con su pan se lo coma,' p. 260.—p. 255: To 'apretar los talones' belong the synonymous phrases 'mostrar la suela de los zapatos,' p. 271, and 'poner piés en polvorosa,' p. 276. To 'azotar el aire' add 'dar música á un sordo,' and 'echar agua en el mar,' p. 260, also 'sembrar en arena,' 'arar en el mar,' p. 285.—p. 260: To 'Darse á la vela' belongs 'hacerse á la vela,' p. 270.—p. 261: To 'de buenas á primeras' cf. 'sin decir esta boca es mia;' to *de intento* add *adrede*, which like *asaz*, *empero* and other obsolete expressions has been revived by modern writers. (P. A. de Alarcon, La Alpujarra, p. 4; R. J. Cuervo, Romania, XII, 109). To 'dejar en el tintero' cf. 'quedar entre renglones.'—To *send* coals to Newcastle is not English; it must be *carry*, as the pith of the saying lies in the labor of carrying coals where they are not needed. (cf. the German: Eulen nach Athen tragen). This idiom ought to have been mentioned under 'azotar el aire,' p. 255.—p. 266: 'En un cerrar y abrir de ojos' is commonly quoted with the opposite order of the verbs (see, for instance, Dicc. de la Ac., or Alarcon, La Alpujarra, p. 304). To 'encomendar las ovejas al lobo' belongs 'poner el lobo en el corral,' p. 276.—p. 269: In 'Estar hecho en fuego' *en* is misprint for *un*.—To 'hacer de un camino dos mandados' compare 'de una pedrada matar dos pájaros' (Fern. Cab. Clemencia, II, 18), most probably a direct translation from the English.—p. 270: To 'hacer de la vista gorda' add 'tener ó ser de manga ancha.' 'Levantar á uno sobre los cuernos de la luna' is repeated p. 285; to 'más blando que una breva' compare 'suave como un guante' Fern. Cab. Familia de Alvareda, I, c. 7).—p. 273: 'A buena gana no hay pan duro.' The English expression of this idea occurs also in Spanish: La mejor salsa del mundo es la hambre (D. Q. II, 5). 'A mocedad ociosa vejez trabajosa' belongs together with 'El perezoso siempre está menesteroso,' p. 283, and 'á muertos y á idos no hay amigos' with 'ojos que no ven, corazon que no siente,' p. 294.—p. 274: 'al buen entendedor con media palabra basta.' The usual version of this proverb is: 'al buen entendedor pocas palabras,' or 'a buen entendedor breve hablador. To 'al fin se canta la gloria' and the following 'al freir será el reir' belongs 'nadie se alabe hasta que acabe,' p. 293.—p. 275. To 'bienes mal adquiridos,' etc., add 'lo ageno no hace heredero,' p. 292.—p. 276: 'To be without resources' is repeated on the same

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page.—p. 282: To 'cuando te dieren el anillo pon el dedillo' cf. 'la ocasion perdida no se recobra facilmente,' p. 292.—Add to 'de la mano á la boca desaparece (*se pierde*) la sopa,' the proverb mentioned further down on the same page 'del dicho al hecho hay mucho trecho.' But *mucho* is a mistake for *gran;* see for example D. Q. II, 34 and the dictionaries and cf. the Italian 'del detto al fatto c'è *gran* tratto.' So also in Old Spanish:

> Mas como es grant salto poral çielo sobir
> Tan *grant ribaso* aze entre fazer e dezir.

Alex. 2301.—p. 285: The current English equivalent for 'tea de discordia' is not 'torch of discord,' but 'brand' or more commonly 'apple of discord.' (So also Spanish: manzana de discordia).—p. 291: Under 'hacerlo mal, excusarlo peor' should be mentioned 'pecado confesado medio perdonado.'—p. 292, To 'necesidad carece de ley' compare the characteristic idiom: 'la necesidad tiene cara de hereje.' (Luis Gongora y Argote, Letrillas)—p. 293: To 'más vale pájaro en mano que ciento volando' belongs 'más vale un toma que dos te daré' cited further down on the same page, and 'muchas candelillas hacen un cirio pascual' is synonymous to 'el que hace uñ cesto hace un ciento,' p. 294; cf. to this 'muchos pocos hacen un mucho,' D. Q. II, 7.—p. 294: 'puerco fiado gruñe todo el año' renders the idea of the English, 'he that goes a borrowing, goes a sorrowing' more faithfully than 'pan ageno caro cuesta.'

The last four lessons are composed of exercises in the language of commerce, which no doubt will prove of great assistance to the man of business, and the book closes with 'rules of pronunciation (Spanish and English) for those who study without a teacher.' For obvious reasons we may confine our remarks to the treatment of Spanish pronunciation. These rules, we regret to say, will, partly from inaccuracy, partly from insufficiency, not aid the self-taught to form even an approximately correct idea of Spanish sounds, nay, they must, from the stand-point of modern phonetics at least, be called useless and only confusing even for those who enjoy the guidance of a teacher.

The vowels are disposed of in a few lines stating their names and their most general sound, *y* not being admitted into the list. Nothing is said of the difference between the open and close *e* and *o;* as, for instance, in tem*e*r and t*e*mo, verd*e*, and *ó*rden, C*ó*rdoba; nothing, of the important fact that Spanish vowels are not slurred over as it is done in English in syllables not having the primary accent. Imagine the pronunciation of such a word as desasosegadamente!

The diphthongs are totally ignored. How could the learner picture to himself the sound of such words as quisiéreis, almohadilla, or ayer?

The consonants fare little better. Of *b* and *v*, whose sound-value is practically the same (cf. their common interchanging and also their passing over into *g* in the speech of the lower classes) it is said that they are the same as in English. The regular voiced lip-stop *b* is found only after *m*.—The breath-stops *p t c* are pure tenues (with Sievers' *leisem* absatz), not pronounced, as in English, with a forcible emission of breath, initially, before or, finally, after an accented vowel. (Sievers' *aspirirter* absatz): *d* shares far more the character of a continuant than of a stop, hence its suppression between vowels and its transition to voiced *s* or almost total disappearance at the end of words. Again, *s* is not the same as in English, for that would, among other things, imply that it may be voiced between vowels; as, for instance, in English and French (cf. *wise*, *rose*, *phrase*). See the interesting notes on the pronunciation of this sound in Storm, Englische Philologie, I, 28, 29, 100, 426.—'*y*(ee griega),' we are informed, "is pronounced as in the English word *young*. It is sometimes used as a vowel, in which case it is pronounced like *ll*." As the latter is said to have 'a liquid sound like that of *ll* in the words *brilliant* and *William*,' the learner is left to conclude that the conjunction *y*, for instance, has the sound of *lli* in bri*lli*ant! But enough. What avails it to teach the practical use of a language by the most practical method, if the learner is led to acquire habits of pronunciation which can only prevent him from speaking it intelligibly himself and understanding it when spoken by others, and which he will find it almost impossible to correct in any satisfactory degree!

I have no doubt that, under an enthusiastic and original teacher like Mr. Ybarra, those

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who are in favor of a practical method of this kind, and willing to conform to its peculiar demands, may by the use of this book acquire a desirable facility in reading and probably, in some measure, even in speaking the language. But masters in the art of teaching are not likely to bind themselves by the subjects and form of conversation prescribed in this and similar manuals, while in the hands of the mechanical teacher dialogues the most animated, topics the most suggestive are commonly reduced to the hackneyed tunes of the street-organ. On the other hand, it is not believed that the study of this Practical Method, whether carried on with or without the aid of a teacher, will assist the beginner in acquiring anything like a mastery of the rudiments of the Spanish language, and this for the following reasons: In the work before us, as in all similar ones that we know, the material to be memorized is composed of a variety of disconnected and, apart from the context, often meaningless vocables and phrases which, so far from furnishing the student with a readily available stock of words, overburden the memory and make him dependent on a larger or smaller number of undigested, because mechanically learned, phrases, the real import and proper use of which he can hardly know. Again, here as in like books, the most indispensable elements of grammar, say the verbs, are promiscuously scattered all over the ground, so that even the more attentive will fail to get a full survey and mastery of conjugation. The student is not enabled to use his own judgment in the formation of tenses; he is, especially when learning by himself, not fitted to build sentences beyond the small number he has committed to memory. The almost inevitable result of all this would seem to be that, though able to utter many a useful phrase glibly enough, he will, when brought face to face with a native, in nine cases out of ten be called upon to speak on subjects for which none of his memorized vocables and idioms can answer, and be at a loss how to express an idea of his own. In short, the 'practical method,' such as it is, is destructive of its own ends. I am inclined to think that a far more accurate and practical knowledge of modern languages can be acquired by a thorough study of and drill in the essentials of grammar, the articles, the formation of the plural of nouns, the adjective, the pronoun and especially the verb, to go hand in hand with careful and well-graded exercises in reading. In a course like this, I should think, Mr. Ybarra's Practical Method would render excellent service as a reader and a help for practice in conversation.

HENRY R. LANG.

Charleston, S. C.

PERSONAL.

Mr. George Hempl, Instructor in German at the Johns Hopkins University, has nearly ready for the press *A Beginner's Book in German.*

Mr. Hempl is about to sail for Europe where, for the coming two years, he intends to pursue special studies in English and German Philology.

Mr. A. H. Smith, a special student of English and German at the Johns Hopkins University, recently won in competitive examination the chair of English literature in the Philadelphia Boys' High School, and has, upon special request, at once entered upon the duties of his new position.

Dr. Julius Goebel discusses the "copy right-question" in a contribution to Prof. Kürschner's "Deutsche Schriftstellerzeitung" of March 1st. The 'Nation' of April 29th, commenting on the article at length, recommends it to German readers in the United States for thoughtful perusal.

OBITUARY.

Julius Schmidt, the celebrated historian of German literature, died suddenly on the 27th of March. He was born at Marienwerder in 1818, became an instructor at a Realschule in Berlin and afterwards edited, with Gustav Freytag, "Die Graenzboten." He was just publishing a new edition of the great work of his life: 'Geschichte der deutschen Literatur von Leibnitz bis auf unsere Zeit' when he was called away, fortunately leaving, however, the whole manuscript finished. This new edition is a great improvement upon the former ones, as it has taken the form of an historical narrative instead of being a collection of extracts accompanied by the author's remarks. Julian Schmidt's chief importance was that of a critic and as such he has had a great influence upon the development of modern German Literature.

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MODERN LANGUAGE NOTES.

Baltimore, November, 1886.

AVAILABLE FRENCH TEXTS, II.

The catalogue of the French publications of Henry Holt & Co., New York, offers as varied a list as that of some of the best European publishers. It is a little heterogeneous, but as the least valuable books date many years back and as the best have been issued comparatively lately, I shall dwell principally upon the latter.

The place of honor is due to the Series of Classic French Plays annotated by Prof. Edward S. Joynes, of South Carolina College. Although it is intended in these notices to speak only of texts and of their availability for the class-room, I cannot omit speaking of the excellence of Prof. Joynes' notes. They are just what notes should be, short, clear, precise, always to the purpose, sufficiently learned, and yet free from the facile erudition which consists in swelling out the matter by taking with both hands from books not accessible to all and in referring the pupils to works of all kinds which they will never consult. Prof. Joynes has annotated six plays: Corneille, 'Le Cid' and 'Cinna;' Racine, 'Athalie' and 'Esther;' and Molière, 'L'Avare' and 'Le Misanthrope.' The Series is continued by three plays, with notes at the foot of each page, by M. Léon Delbos, namely: Molière, 'Le Bourgeois gentilhomme;' Corneille, 'Horace,' and Racine 'Les Plaideurs.' The lines are numbered in all, which makes them very convenient, and they are sold at fifty cents each. Of all the above, 'Les Plaideurs' is the most difficult; it could only be read with profit in a very advanced class. I am glad to find that it has not been expurgated. 'L'Avare' and 'Le Bourgeois gentilhomme' being both in prose could be read in a class not very advanced, say in the latter half of a second year of French. The others being all in verse, in the French Alexandrines, to which instructors will often find that American youth do not take kindly, are suited only for classes where it has ceased to be necessary to dwell upon minor difficulties. In fact they ought to be read in French, not translated. The class of literature to which they belong is so remote from what students and very often teachers are accustomed to, that in order to be appreciated at all they ought to be thought and felt in French without the interposition of English. In the course of my experience, I have found that young men take more readily to Corneille than to Racine; the 'Cid' is always a success with a class sufficiently prepared. On the contrary young women often find great pleasure in Racine, especially in the lyric parts of 'Athalie' and 'Esther.' As to the 'Misanthrope' it is often a disappointing play to read with a class. It really succeeds in interesting only when several other plays of Molière have been read, and when the instructor himself has become fully impressed with the fact that he is reading a masterpiece. Then, indeed, it is perfect reading for both scholar and teacher. The first act especially offers excellent material for memorizing.

Another series of plays which have come into Mr. Holt's hands is the 'College Series of French Plays.' It does not become me to dwell upon these, as I selected most of them, many years ago, and made short notes to them all. There are nine of them, they are all in prose and all unobjectionable, and most of them are easy reading.

Several isolated plays figure in the catalogue which may be pleasant reading but which are of little value as text books. Perhaps 'Le Village' by Octave Feuillet might be excepted. 'Un Caprice' by Alfred de Musset has of course literary merit. There are also several excellent plays for children, notably those by Souvestre, but it is not my purpose to speak of those here. I shall also purposely pass by all readers and selections rather intended for elementary school instruction than for colleges, and the many very good books for younger pupils.

From what among Mr. Holt's publications is included under the heading 'Bibliothèque d'Instruction et de Récréation' several very good works may be selected. Achard, 'Le Clos-Pommier' is a pretty story of Norman life, almost too real to be always pleasant. It is a very faithful picture of the localities in which the scenes are laid. It is a good book for rather elementary classes. In the same volume is included a beautiful short sketch by Xavier

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de Maistre, 'Les Prisonniers du Caucase.' The '*Choix de contes contemporains*,' edited and annotated by Mr. B. F.O'Connor, of Columbia College, is an excellent collection of short stories by some of the very best modern writers, Daudet, Coppée, Theuriet, About, Théophile Gautier, Alfred de Musset. The selections from Daudet are particularly felicitous. Broad as the choice has been, the volume contains specimens of easy French by the side of some difficult reading, which may be a recommendation for those who wish for a variety in one book. To be used with full profit, Mr. O'Connor's selections ought not to be read in the order in which he has edited them, unless the easier stories are left to the students to take as outside reading.

The reasons that prevented my entering into details about the College Series of French Plays also make it proper that I should only mention George Sand, 'La petite Fadette,' Erckmann-Chatrian, 'Le Conscrit de 1813,' and also by the same authors 'Le Blocus' and 'Madame Thérèse' which are to be published shortly.*

Feuillet, 'Le Roman d'un jeune homme pauvre' is one of the prettiest and purest stories that could be put in the hands of any class. It is too old a favorite with teachers to need further recommendation. It is not difficult reading. As to 'Chouans et Bleus' by the clever and prolific writer Paul Féval, I have not seen it. The 'Œuvres complètes de Xavier de Maistre' is a good book for college classes. The best things in the volume are 'Voyage autour de ma chambre,' a gem in its way, and 'Le Lépreux de la cité d'Aoste.' The volume really contains all that Xavier de Maistre wrote except his correspondence. It is all very easy French. The five short works in it have sufficed to give the author a high rank among the most delicate of French writers.

FERDINAND BÔCHER.

Harvard University.

* This article was written before the summer vacation. In the meantime Mr. Holt has published 'Le Blocus' and 'Madame Thérèse,' both by Erckmann-Chatrian, with notes.

F. B.

The reputation of the annotator of these works is sufficient guarantee for their peculiar fitness for the class-room. Prof. Bôcher has been happy here in his choice of texts and has performed the duties of guide to teacher and student with that felicitous literary and artistic sense which characterises the whole series edited by him. 'Madame Thérèse' is an especially good and interesting book, and highly merits a wide circle of readers outside of the schools where it is sure to be extensively used.

A. M. E.

ENGLISH IN THE HIGH SCHOOL.

The recent selection of a teacher to the chair of English literature at the Philadelphia High School to fill the vacancy occasioned some months ago by the promotion of Dr. Franklin Taylor to the Presidency of the school, has been attended by circumstances of peculiar interest. The candidates for the office were subjected to a competitive examination which was designed to bring to light their relative scholarship, the basis upon which the selection was to be made. To this extent the procedure may be said to lack any special novelty. When, however, the appointing body, after a hesitancy indeed that usually marks the acceptance of a new doctrine, is found to abide firmly by the result of a self-imposed test, we may flatter ourselves with a glimpse of hopeful signs.

Mr. Horace Howard Furness having consented to serve on this occasion as one of the examiners, was led in the discharge of this duty, to reflect upon the present needs of our High Schools in the department of English, and by request gave formal expression to his views in a letter addressed to Mr. Edward T. Steel, President of the Board of Education of Philadelphia. This letter was read before the High School Committee of that Board, and was afterwards made public by the daily press. The high distinction of Mr. Furness as an English scholar gives this letter a special value, and abundantly justifies a reproduction in these columns of its chief portion, without comment.

J. W. BRIGHT.

"No. 222 WASHINGTON SQUARE, May 2, 1886.—Dear Mr. Steel: As my time is limited, I will, without preface, enter at once on the purpose of this letter.

I think we will all agree that in the opportunities which it offers to its scholars it is not enough that our High School should be merely abreast of the times, though that is well, but we want to have it lead the times. We do not want to follow examples, but to set them. To

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do this we must be ready, when it is deemed best, to modify and enlarge its scope, to bring it into accord with the best and most advanced thought of the age, and to be ready in obedience to the laws of growth to adopt any judicious changes which the times may demand.

It has become quite apparent to me that during the last fifteen or twenty years a decided change has come over the public estimate of the relative importance of the study of Latin and English. In this driving, practical world, and in schools that are to fit young people to enter into its competitive struggles, thoughtful men are beginning to question the value of the time spent in studying a dead language. If the time be not well spent it is a loss in dollars and cents; the gain must be very positive and clear if we are not to be sure that we are not misspending our money. If the High School boys are to be made to devote a certain amount of study to Latin we ought to be able to point, with full assurance and entire confidence, to the downright value and advantage accruing to them from that language.

Fifteen or twenty years ago this advantage could have been designated with certainty, and we could have pointed out at once the necessity, the almost absolute necessity, of devoting a certain amount of time in every school to the study of Latin. In those days the quickest way of learning English grammar was by studying the Latin grammar; all the English grammars that we had in use were merely modifications of Latin grammars. By means of the inflections and terminations in the Latin language we could teach grammar, not only by the ear, but also by the eye. Thus in English in such a phrase as "the pride of life awaits the inevitable hour," we cannot possibly explain to a child (or even to ourselves) from the form or structure of the sentence, whether 'the pride awaits the hour' or 'the hour awaits the pride,' whereas in Latin a glance would solve the question by the terminations of the nouns. To be sure we have these inflections in English in the personal pronouns, but the range is limited compared with its universality in Latin; it was this facility in teaching grammar that made the study of Latin in times past almost indispensable. As far as the Latin literature is concerned the power to read that freely is never acquired at our High Schools, even barely acquired at our universities, and all the time and money spent in the study will not place this literature so wholly within a young man's reach as the numberless admirable translations made by the masters of the language, which can be purchased at any time for a very insignificant outlay or can be found in all our public libraries.

Within, however, the last quarter of a century there has been awakened a great and healthy and growing interest in the early structure and history of our own language, and experience has shown that we can therein find all the requirements for teaching grammar that are afforded by Latin, and that, in addition, while we are studying it, are we not acquiring at the same time a knowledge of the bone and sinew of our own strong, sturdy English? a knowledge that will help us throughout life to express our thoughts in honest, homespun, vigorous phrases?

There is no doubt that, at this hour, there is a great awakening to the resources of our own language. Unquestionably we have the finest literature of modern times, and to enter upon it and take possession we need spend no laborious days nor studious nights merely in the acquisition of its language. Into that language we should be grateful that we were born; we live in it, and make love in it, and we shall die in it. It does seem as though we were neglecting one of Heaven's choice blessings if we do not use it as a means of educating or of unfolding all our powers of thought or expression. To be a tolerably good English scholar is within the capacity of any High School boy—surely a goal far preferable to that of being a decidedly poor Latin scholar. Just note, for a minute, how other nations are turning to English literature as to *the* literature of the modern world. The Germans, especially, whose literary life began only a hundred and fifty years ago, are forced to poach on our manor and hunt abroad because they have no such game at home, and so they have societies and magazines devoted to the study of English. Within the past two years, in France, three separate editions of one and the same play of Shakespeare have been admirably edited for the use of schools, with the English text and French notes.

In this general awakening to the resources of English, in which our colleges here at home are sharing I do earnestly wish, as I said at first, to have our High School lead the way among other schools of similar grade thoughout the country. The time is ripe for such a forward step, and if we do not take it other institutions will, and in the end we shall come lagging in behind, and in the meantime the boys now under our control will miss the advantages which they might claim as their due from us who are as watchmen set on a hill guarding their best interests.

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I remain, very respectfully yours,

HORACE HOWARD FURNESS.

MR. EDWARD T. STEEL.

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LATEINISCH—FRANZOESISCHER VOCALSCHWUND—

Neufranzösischer Accent—Schall- und Drucksilben im Neufranzösischen—veintre, tordre *und Verwandtes.*

In seinem Commentar z. d. ältest. franz. Denkm. Afrz. Bibl. X 72, hat Koschwitz die umfangreiche Literatur über *veintre* verzeichnet und alle bisher gemachten Erklärungsversuche kurz zurückgewiesen. In der That ist die von K. selbst a. a. O. 74 vorgeschlagene Entwicklungsreihe die erste, die den Anforderungen der Phonetik und der lat.-frz. Lautgesetze gerecht wird. Nur die Voraussetzungen, von denen K. ausgeht, scheinen mir noch einiger Erörterung und Modificirung bedürftig, und ich benütze die Gelegenheit, um ein Paar Erscheinungen auf dem Gebiete der romanischen Sprachwissenschaft kurz zu besprechen.

Es handelt sich darum, zu wissen ob der Vocalschwund in unbetonter Silbe früher oder später Statt fand, als die Assibilierung der Gruppe *ce*. Gerade an der Lösung dieser Frage scheiterten alle bisherigen Erklärungsversuche der Form *veintre*, weil man eben von *vinkere* weder durch *vinkre* noch durch *vintsere* hindurch zu einem *veintre* gelangen kann, ohne alle phonetischen Voraussetzungen ausser Acht zu lassen. K.'s Verdienst ist es, das Allmähliche des Assibilations-processes betont und für unsern Fall praktisch verwerthet zu haben. Er nimmt an, dass der Mittelvocal von lat. *vincere* schwand, als *ce* auf der Stufe *tye* angelangt war, das heisst doch wohl, als sich ein sehr stark aspirierter praepalatal-dorsaler Explosivlaut, vielleicht schon im Uebergange zur Affricata entwickelt hatte; also *vinkere*, *vinkyere*, *ventyere*, *veintre*. Das ist, wie bemerkt, *phonetisch* durchaus wahrscheinlich; sehen wir, wie es mit dem *historischen* Momente steht.

K. sagt l. c. 72 in Bezug auf *facere* zu *faire:* "die von Joret nach Diez gegebene (Hypothese) in *facere* u. ä. sei der Ausfall von unbetontem *e* früher als die Assibilation von *c* (also *fac're: faire*), widerstreitet der Chronologie der Lautentwicklung des Französischen." Diese Ansicht lässt sich, wie ich glaube, nicht aufrecht halten.

Schon aus dem ältesten Latein sind zahlreiche syncopierte Formen überliefert, viele lateinische Wörter (bes. Composita) zeigen ganz bedeutende Contraction (cf. z. B. M. Bréal et A. Bailly, Dictionnaire étymologique latin s. v. *inquam*, etc., oder Seelmann, Aussprache des Latein 63, 162, etc.), altlateinische Lautentwicklungen erweisen die kürzeren Formen zum Theil als ursprünglichere und sprechen für die ungemeine Volubilität der unbetonten Vocale schon in alter Zeit; selbst in das classische Latein, welches im Allgemeinen die volleren Formen begünstigt, sind einige contrahierte eingedrungen (cf. Diez, Gr. I, 176 ff. und W. Meyer, Z. f. r. Ph. VIII 208, 209); im Vulgärlatein waren dieselben ausserordentlich häufig (cf. Schuchardt, Vocalism. d. Vulgärlat.), und dass sie nicht nur *geschrieben*, sondern in der wirklichen Umgangsrede in der That *gesprochen* wurden, zeigen Entwicklungen wie *veclus*, *sicla*, *capiclum*, etc. Uebergang von *t : c* ist nur vor *l* und *r* normal und physiologisch auch leicht zu erklären; *veclus* setzt also die Existenz eines *vetlus* voraus. Angesichts dieser Thatsachen kann man auch die Möglichkeit eines frühen *facre* nicht in Abrede stellen.

Andererseits sagt K. a. a. O. 73 in Bezug auf *veintre:* "die Erklärungen durch *venystre veintre* sind sammt und sonders deshalb unstatthaft, weil sie der Chronologie der Lautentwicklung nicht genügend Rechnung tragen. Die Ausstossung des unbetonten Vocals ist älter als die Entwicklung von *ce,i* zu *s*." Auch diese Behauptung, von der aus K. dann zu seiner oben angeführten Reihe kommt, steht im Widerspruch mit vorliegenden Thatsachen. Wir haben im Romanischen, selbst im Französischen, Formen genug, in denen *ce,i* zu *ts* oder *s* wurde, bevor der folgende unbetonte Vocal schwand, und zwar sind das nicht nur Formen von sichtbar fremdwörtlichem Gepräge (*beneistre*) sondern auch gut erbwörtliche. (Cf. Darmesteter, Romania III 389 und den dort besprochenen Joret, sowie Horning, Lat. *C* 37 und W. Meyer, l. c. 209 ff.).

Wie erklärt sich nun dieser *frühe Schwund* der Vocale einerseits und das *lange Verharren* derselben andererseits?

Zunächst darf man natürlich nicht einfach von unbetonten Vocalen sprechen, sondern man muss unterscheiden zwischen Silben, die im Wortaccent einen Nebenton hatten, und solchen, die völlig nachdrucklos waren:

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dicere, *placitum*, *decimum* sind nicht mit *bonum*, *placet*, *decem* auf eine Stufe zu stellen. Das ist eine alte Geschichte, auf die wir hier nicht näher einzugehen brauchen, (cf. Diez l. c. und Gröber, Grundriss der roman. Philologie, 1te Lieferg., Seite 250). Aber auch bei völlig analogen Formen macht sich die oben erwähnte Differenz geltend: neben frühem *vetlum*, *explictare* haben wir noch spätes *placit* $^{are}_{um}$, *cogitare* (mit erhaltenem Zwischenvocal) anzusetzen wegen der Lenis in *plaidier cuidier;* neben frühem *oclum* (*ueil*) noch spätes *siceram* (*sisdre*). Dies führt von selbst darauf, dass eben auch der *Vocalschwund* nur ganz allmählich durchgedrungen ist, und zwar allmählich in *doppeltem Sinne*.

Erstlich haben wir natürlich, wie bei jedem Lautwandel, zwischen der alten und der neuen Orthographie lautlich viele *Zwischenstufen* anzunehmen. Es ist unmöglich, dass irgend ein Laut (Vocal oder Consonant) heute noch völlig correct articuliert und morgen ganz unterdrückt wird. Durch viele Mittelstufen hindurch sind die später verschwundenen Vocale erst zu einem schwer fixierbaren, weil völlig von den umgebenden Lauten abhängigen und daher in der Schrift sehr verschiedenartig bezeichneten (cf. Meyer l. c. 206) Gleitlaut herabgesunken; häufig wohl bei fortschreitender Schwächung zu jenem *mid mixed*, welcher, der Tieftonigkeit eigen, auch in anderen Sprachen in gleicher Weise fungiert. Cf. Sweet, Elementarbuch des gesprochenen Englisch XXX und Gröber l.c. 220 ("unvollkommen gebildetes, [reduciertes] *ẹ*.").

Die *Vernachlässigung der Articulation unbetonter Silben* in Kehlkopf und Ansatzrohr geht Hand in Hand mit der *Ausbildung expiratorischer Accentdifferenzen in der Sprache überhaupt*, (cf. auch Seelmann, Ausspr. d. Lat. 72 und für das Französische Schuchardt, Z. f. r. Ph. IV 142 sowie W. Meyer ibid. VIII 240) und ist in unserem Falle in gewisser Weise auch *parallel der Längung der Tonsilben*, dem ten Brinkschen Gesetze. Erst über eine gewisse hohe Stufe der Emphasis hinaus werden Silben gelängt und erst unterhalb einer gewissen Grenze von Nachdrucklosigkeit wird die Articulation vernachlässigt. Das Aufheben beider Phaenomene in einer Sprache weist darauf hin, dass nach beiden Seiten hin die Grenzen überschritten wurden, dass sich also grosse Unterschiede in Bezug auf exspiratorischen Accent ausgebildet hatten.

Eine Parallele zu den Vorgängen im Lat.: Afrz.: Nfrz. haben wir z. B. in der Entwicklung des Ahd. : Mhd. : Nhd. Dem allmähligen Vocalschwunde im Lat.-Romanischen entspricht die Schwächung der Vocale von Ahd.: Mhd. und deren Ausfall in nhd. Mundarten; dem ten Brinkschen Gesetze ist ziemlich analog das von Paul aufgedeckte Gesetz über die nhd. Vocaldehnung (cf. Paul, Vocaldehnung und Vocalverkürzung im Neuhochdeutschen in P. B. B. IX 101 ff.).

Aber *noch in anderem Sinne* muss der Vocalschwund im Lat.-Roman.-Französischen ein *allmählicher* gewesen sein. Wie schon erörtert, waren dem Schwunde nicht einfach alle nicht hochtonigen, sondern nur die über eine gewisse Grenze hinaus nachdrucklosen Vocale ausgesetzt. Nun wechselt aber innerhalb der wirklichen Rede das Accentverhältniss fortwährend. Dieselbe Silbe kann innerhalb des Satzes die mannigfachste Rolle in ihrem Sprechtacte spielen. Ein Wort, welches ein Mal eine *stress group* für sich allein bildet, kann ein ander Mal mit einem oder mehreren anderen Worten in eine solche zusammengedrängt werden, und ferner kann dasselbe Wort ein Mal so zu sagen das Haupt-Wort einer *stress group* sein: dann werden natürlich alle seine Laute mit Energie articuliert und exspiriert; ein ander Mal ist das Wort nachdrucklos: dann werden alle seine Laute mehr zusammengedrängt und verschleift. Im ersten Falle überschreitet die meistbetonte Silbe (im Deutschen auch die nebentonige, cf. Paul, l. c. 105) die oben erwähnte Grenze der Hochtonigkeit und unterliegt dem ten Brinkschen Gesetze, während die nicht hochtonigen immer noch deutlich articuliert und keiner weiteren Schwächung unterworfen werden. Im zweiten Falle überschreitet die im Worte wenigstbetonte Silbe die Grenze der Tieftonigkeit und unterliegt unserem Syncopierungsgesetze, während der Vocal der hochtonigen nicht gelängt wird. So gewinnt dasselbe Wort mehrfache Gestalt, z. B. *pàter* wird im ersten Falle *pāter*, im zweiten *pătr* (parallel hd. *vāter*, *vătr*). Nun geht die Sache weiter, wie gewöhnlich unter ähnlichen Umständen. Die eine Satzdoublette geht unter, die andere

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verallgemeinert sich und *bildet wieder die Basis zu weiterer Differenzierung.*

Beispielsweise mag sehr wohl aus *patr: pacr: pair* sich wieder *pair* = provenzal. *paire* entwickelt und verallgemeinert haben, obwohl ich gerade auf dieses Beispiel nicht Gewicht legen will bei der recht plausiblen Nyrop-Suchierschen Erklärung (tr: ðr: ir), Zs. III, 476.

Zu berücksichtigen bleiben jedoch die häufig überlieferten Formen mit *Secundärvocal* (cf. Schuchardt, Vocalism. d. Vlgrlt. an vielen Stellen, sowie Seelmann, Ausspr. d. Lat. 251) die sich eben nach unserer Theorie nur im *Hochtone* entwickeln konnten (und zwar sind dabei überwiegend Sonorlaute im Spiele). Dazu kommen dann noch die gegenseitigen Beeinflussungen ursprünglich nicht unter gleichen Accentverhältnissen stehender Formen (*suspectionem : sospeçon* nach *suspectio, decimum : disme* nach *dix*) und das *nur so erklärliche* Chaos ist fertig. VI 435; cf. Horning, Zs.

Nun mussten aber bei den im gallischen Latein so stark ausgeprägten Accent-differenzen die mindestbetonten Silben innerhalb der Rede immer wieder die oben erwähnte Grenze der Tieftonigkeit überschreiten und so immer von Neuem syncopierte Formen entstehen. Diese im Rhythmus der Sprache begründete und immer wieder zur Wirklichkeit werdende Möglichkeit der Vocalunterdrückung *begünstigte dauernd* die Verallgemeinerung *syncopierter Formen*, bis schliesslich im Neufranzösischen fast alle jemals der Tieftonigkeit ausgesetzten Vocale geschwunden sind.

Dabei ist es wohl wahrscheinlich, dass schallkräftigere Laute (cf. Sievers, Phonetik 143, 145, 182) und lange Silben, also Vocale in Nachbarschaft schwerer Consonanz lange Widerstand leisteten, sowie es einleuchtet, dass Hochtonsilben nur in dem von dem Sprachrhythmus geforderten Grade lang wurden, dass also vorher schon lange Silben keiner weiteren Längung bedurften und "überlange" Silben auf das geforderte Maass reduciert wurden. Es stehen also mit unserer Auffassung weder Meyer's Untersuchungen (Zs. f. r. Ph. VIII 205-242) noch das Darmstetersche Gesetz (Romania V 140-164) einerseits, noch auch das ten Brinksche Gesetz andererseits im Widerspruche, wie auch Einzelfälle und Ausnahmen so leicht ihre Erklärung finden. Es muss nur festgehalten werden, dass, wenn vetulum : vetlum: veclum, dann bonum : bon, veclum : viel, bonam : bone : bonn (e), patrem : pedre : per(e) werden, *alle diese quantitativen Veränderungen* ihrem *Wesen* und ihrem *Grunde* nach *einheitlich* und nur chronologisch von einander entfernt sind. Jetzt ist das Gesetz in der nfrz. Umgangssprache so gut wie durchgeführt und zugleich mit dem *allmählichen Ueberhandnehmen syncopierter* und *gekürzter Formen* scheint sich das *ganze Accentuierungssystem* der frz. Sprache *verschoben* zu haben.

Beide Vorgänge scheinen nur eine Art Wechselwirkung auf einander auszuüben (cf. Ähnliches bei Seelmann, a. a. O. 23). Der allgemeine Rhythmus der Sprache ist im Stande die Wortformen allmählich umzugestalten; er selbst aber steht seinerseits auch unter dem Einflusse des zur Verfügung stehenden Sprachmaterials. Es ist das einer der Fälle, in denen das Einzelwort innerhalb des Satzes zu seinem Rechte kommt, indem die Summe der Erinnerungsbilder und Bewegungsgefühle dem Einflusse des Sprachrhythmus als retardierendes Moment gegenübersteht und trotz aller momentanen Einwirkungen doch einen dem Medium, dem "Idealworte" nicht allzu unähnlichen Lautcomplex entstehen lässt.

In anderen roman. Sprachen, z. B. im Italienischen und Spanischen, ist der Schwund tieftoniger Silben nicht so weit durchgedrungen und daher finden wir dort sehr starke Accentdifferenzen (cf. Gröber, Grundriss d. r. Ph. 223). Im Französischen sind nach Schwund mindest-betonten Silben nur hoch- und nebentonige geblieben und daher ist der Unterschied im Einzelnen so gering, dass man viel hat darüber streiten können, welche Silbe eigentlich die meistbetonte sei.

Zugleich erklärt sich von selbst eine andere Eigenthümlichkeit der neufranzös. Aussprache, nämlich das "Gehackte" derselben, der Umstand, dass *Schallsilben* sich meist mit *Drucksilben* decken (cf. Sievers, Phonetik, 3te Aufl. 176 ff.*). Es sind die früher nach-

* Der Inhalt dieses äusserst wichtigen Abschnittes bei Sievers darf wohl als bekannt vorausgesetzt und daher von weiteren Erörterungen, resp. Wiederholungen hier abgesehen werden.

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drucklosesten Silben nur articulatorisch geschwunden, exspiratorisch stecken sie so zu sagen noch latent in dem Wortkörper, oder vielmehr haben sie schon früher nicht darin gesteckt Lat. *matu* || *tinum*, *sani* || *tatem* reflectieren noch frz. *ma* || *tin*, *san* || *té*, etc. Ich meine, die Drucksilben sind noch dieselben, nur die Zahl der Schallsilben ist in soweit reduciert, als die, ich möchte sagen "*consonantischen Schallsilben*" geschwunden sind und nur die eigentliche "*Gipfelsilbe*" blieb. Wiederum ist die lat.-französische Entwicklung der hochdeutschen parallel; nur muss man mit der neufranz. Familiärsprache nicht die deutsche Schriftsprache vergleichen, sondern Beispiele aus den deutschen Mundarten und z. Th. schon aus der hd. Familiärsprache. Der hd. Schriftsprache näher steht die feierliche französ. Vortragssprache, ganz besonders aber die Sprache des südl. Frankreich, sowohl die dortigen Dialecte als auch das unter Einfluss derselben stehende südliche Französisch, cf. südl. *unə* || *bellə* || *cambrə*, *fennə*: nordfrz. *un(e)* || *bell(e)* || *chambr(e)* (tonloses *r*), *femm(e)* wie hd. *eine* || *schöne* || *stube*: mundartl. *e* || *schẽ* || *stub*; oder das bekannte *diguə* || *li que* || *venguə*, nordfrz. *dis* || *lui* || *qu'il* || *vienn(e)*, wie hd. *morgen* || *abend* || *kommst* zu familiärem *moĩn* || *amnt* || *kommst*.

Dass in häufig nebentonig gebrauchten Wörtern auch ursprüngliche Drucksilben der Reduction ausgesetzt sind, ist natürlich und findet seine parallelen in allen Sprachen. Dem fein französischen *mon* || *sieur* geht z. B, familiäres *msieur* mit völlig tonloser Nasalis zur Seite, wie dem schriftdeutschen "*guten Abend*" familiäres "*namnt*" (zwischen *m* und *t* etwa der Laut den Seelmann, Ausspr. d. Lat. 271, 272 beschreibt).

Wenden wir uns nun zunächst wieder zu den Formen *facere*, *ducere u. ä.*, ist eine Entwicklung durch *facre : faire*, *ducre : duire* durchaus möglich und mir das Wahrscheinlichere. Es ist aber auch möglich, dass der Zwischenvocal blieb, bis der intervocale *k* Laut zu *g* geworden war; dann dürfen wir aber in dem *e nicht* mehr einen *front vowel* erblicken, weil ja vor *e*, *i* auch *intervocales c* zu *ky*, *ty*, etc. wurde (cf. *placere : plaisir*). Der Mittelvocal muss von anderem timbre gewesen sein, nämlich der Gleitlaut von dem nach *a*, *u* mehr postpalatalen, resp. velaren *c* zu *r*. Vor diesem Gleitlaute hätte sich dann intervocales *c* entwickelt wie vor *a*. Ebenso müssen wir auch den Mittelvocal von $placit^{are}_{um}$ auffassen, um durch $plagəd^{eer}_{ə}$ zu *plaidier* zu kommen.

Für *vinkere* : gemeinfranzösisch *veintre* dagegen müsste man annehmen, dass der Mittelvocal palatal blieb bis zum Beginne der Assibilierung von *c*. Parallel geht *carcerem: chartre*.

Ich würde also zu Koschwitzens Erklärung weiter nichts hinzuzufügen haben, wenn nicht *andere Formen* noch auf ein *anderes Moment* wiesen. Es könnten nämlich auch die Formen *vincis*, *vincit*, *vinctum*, im gallischen Latein frühe zu *vents*, *vent* geworden, den Infinitiv beeinflusst und das Durchdringen von *ventre* begünstigt haben. Dann wäre also eine rein physiologisch enstandene Form durch eine Analogie gestützt und zur Verallgemeinerung gelangt. Die Mitwirkung eines rein lautlich entstandenen *ventyere*, *ventre* überhaupt in Abrede zu stellen und *vinkere*, *vinkre* einfach unter Einfluss der oben erwähnten Formen in *ventre* umspringen zu lassen, geht nicht an. Man würde dann *d* erwarten, cf. *ars*, *art—ardre*, *prens*, *prent—prendre*, *vens*, *vent—vendre*; *metre*, *batre* stehen schon ferner, doch dialectisch auch *tortre*. (Ulrich in Zs. II 535).

Anders steht es mit *tórquere : tordre*. Hier müssen wir durchaus *nur* Systemzwang, Einwirkung der Verba auf *-rdre*, *-dre* annehmen.

Tordre auf rein physiologischem Wege zu erklären, ist völlig unmöglich, (wie *tordre* auch *tordir*, etc.). Ebenso glaube ich für *pingere*, *plangere*, *jungere*, *unguere* zu *peindre*, *plaindre*, *joindre*, *oindre*, etc. die erwähnte Beeinflussung durch Analogie annehmen zu müssen. $Ng+^{voc.}$ wird so wenig wie *ng+r* zu *n*. Besonders in *jungere* und noch mehr in *unguere* konnte *ng* wegen des velaren Nachbarschaft nicht wohl einer palatalen Auflösung fähig sein. Italienisch *giugnere* darf man zur Erklärung der franz. Formen nicht heranziehen. So fruchtbar auch sonst die Vergleichung mit verwandten Sprachen ist so muss doch vor Allem die Lautentwicklung der fraglichen Sprache selbst berücksichtigt werden. Uebrigens scheint mir auch italien. *giugnere* bedenklich und vielmehr *giungere* die lautgesetzliche Form zu sein. Beide Formen auch

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dialectisch neben einander, cf. Hirsch, Dialect von Siena Zs. IX 513 ff.

Den Verben *joindre, oindre* u. ä. (nicht *vendre, prendre* u. ä.) folgten dann weiterhin ja auch *geindre, preindre, craindre*, etc., *joins, joint — joignent* (das vielleicht rein physiologisch aus *jungŋt* entstanden ist) — *joindre, preins, preint—preignent, preindre.*

Umgekehrt ist ja nfrz., nfrz. *vaincre* nicht die allerdings im Consonantismus lautgesetzlich mögliche organische Fortentwicklung von *vinkere, vinkre*, weil ein Infinitiv mit *c* im ältesten Französisch fehlt (cf. Foerster in Zs. I 562 und G. Paris, Romania I 306). Der *k* Laut in *vaincre* ist auch erst wieder hergestellt nach den vielen anderen Formen mit *k* (*vainquons, vainquez*, etc.).

Wie unsicher überhaupt das afrz. Sprachgefühl in Bezug auf die Verba mit radicalem Sonorlaut und mit Sonorlaut+Dental oder Guttural war, ist bekannt. Vergl. bes. die interessanten Formen *argoit, argent, argamment, ahergoient* (Tobler in Zs. II 625) und die treffliche Arbeit von Risop über "die analogische Wirksamkeit in der Entwicklung der franz. Conjugation" in Zs. VII 45 ff.

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GERMAN GRAMMARS AND TEXT BOOKS.

The success of our efforts in promoting a thorough, scientific study of the modern languages depends very much upon the character of those elementary books which lay the foundation for all future linguistic development in our youth. There is probably no conscientious teacher of experience who does not heartily agree with us that pupils, spoiled by superficial or unmethodical elementary instruction, can be cured only in very exceptional cases. They are a constant drag to the class, trying tests of the teachers patience, living specimens of pedagogical original sin. Stolid indifference or haughty pride, however, seem to have prevented those who were naturally called to do so, from raising their voice against existing evils. They must, therefore, not complain of the discredit into which the study of modern languages has frequently fallen.

The following lines are presented as a humble attempt at atonement in the German department.

The growing influence of German science upon our own mental development, the attention, on this account, given to the German language in our colleges, the constant increase of the German population in our country, have from more than one point of view caused a great demand for means of imparting a knowledge of the German language. Our publishers, eager to do the business, naturally looked for men to manufacture the desired goods. We cannot pretend that in their choice they have always been led by the maxim, that only the most experienced hand is able to furnish the material for elementary instruction. And who would blame the poor fellow who taught some lady pupil the magic phrase "ich liebe dich," found it successful in every respect, and afterwards sold his "new method" to an enterprising publisher?

In its proper sphere this mercantile spirit of treating educational affairs may be in its place. The ambitious clerk who wishes to satisfy his customers, the young lady who longs to tell her friends that "she is studying German," desires nothing more than one of those natural methods for babes which are springing up like weeds all over the country. To introduce this spirit, however, into our schools and colleges, which are called to teach our youth the methods of mental labor, simply means introducing poison.

One of the most fundamental and destructive errors thus spread by pedagogical quacks and enterprising manufacturers of school books is the principle of making the study of the German language as easy as possible. And this is attained not by a systematic arrangement and concise representation of the grammatical material, with which we would heartily agree, but by yielding to a superficiality which proves contagious to all other branches of study. Some authors even state quite boldly that they do not believe in a profound and comprehensive knowledge of German, as it would overburden the memory. This latter point, while an effective scare-crow for over-cautious parents, really hides their utter incompetency and represents the college as a hospital for

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weak-minded youth. We all are convinced that "we only know in part," but we have to uphold the ideal of a comprehensive knowledge. The criterion of usefulness has to be strictly excluded from science as well as from art. It is entirely subjective and may be applied with as much right by the pupil as by the teacher. And where shall we arrive, if it is left for the immature student to decide what seems useful for him to study?

One of the results of the error just stated is the wide-spread belief, especially among students, that German is an easy language, the study of which ranks far below that of baseball. Having armed themselves with the knowlege that appeared useful to them and some large dictionary they attack the current texts. Their memory retains only a few of the words looked up, for "of what use are they?" Eagerly they devour the scanty "notes," which are mostly "Eselsbrücken," and laboriously stumble through the text, satisfied if they "get the general run of the story." Now they have read the "classics" and "attained a reading knowledge of German." Were it not for an occasional conscientious teacher who tries to amend the sins of grammars and texts, many students would never be introduced into the spirit of the language with its subtile grammatical constructions, shading of synonyms, meaning of idioms, peculiarities of style, etc.

Looking over the text-books and grammars which have come to our notice or been recently sent to us, we cannot, for the reasons just stated, advocate a general protection of our home industry. For nearly all the books of this kind produced in England are far superior to most of those manufactured in our own country. To illustrate this we need only compare the barren deserts which greet us in the 'notes' to many texts in Henry Holt's series, the unpedagogical garrulity in books of other firms, with the excellent scholary work in the editions of C. A. Buchheim, (Oxford, Clarendon Press: Egmont, Iphigenie, Tell, Nathan, Minna von Barnhelm, etc.). And while we heartily recommend his texts for use in the class room, we would humbly advise our own future editors to learn from him how to write concise introductions and to add "notes" which, avoiding the character of "Eselsbrücken," are a constant stimulus for the student to penetrate into the spirit of the language and the author. Of similar commendable editorship are the readers and texts published by Macmillan & Co., (Faust, Heine, Reisebilder, Lyrical Poems of Schiller, etc.), and the Cambridge University Press (Hermann und Dorothea, Riehl's Novellen, etc.). All the editions of English origin, besides, offer a beautiful German print, while many of our American texts are in this respect simply miserable.

We should, however, be doing an unjustice if we did not mention here certain laudable efforts in the right direction. D. C. Heath & Co. (Boston) have sent us several of their publications which may justly be called such. In their selection of Grimm's Märchen the teacher will find an excellent book for beginners in reading German, and it remains for him to make these simple classic stories, full of idioms and charms of style satisfactorily explained in the "notes," an effective means of instruction. A work of similar value is the Course in Scientific German by H. B. Hodges, although it might be improved by substituting careful "notes" for the vocabulary and by leaving out the questions in the first part, which, like all such questions, are an insult to an intelligent teacher.

Both books, however, are only beginnings and we are still in want of a whole series of good textbooks which would gradually introduce the pupil into the riches of the German language both as to form and contents. For the latter, too, must be considered, if we intend to compete successfully with the instruction in the classical languages. The editor of such a series must needs be a man of intimate acquaintance with the development of the German language and literature, of great pedagogical experience, and of an equally scholarly equipment.

The mercantile spirit characterised above has made itself felt also in the manufacture of German grammars. We are speaking here, of course, of books used for fundamental instruction and naturally exclude grammars of real excellence like Whitney's and especially Brandt's (N. Y., C. P. Putman's Sons). It was here where speculation found its most fertile field and the patent methods and systems are still flourishing under various disguises. Some of these, as, for example, the grammar in Worman's worthless series, were almost literal copies of Otto's German Grammar, expressly

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and fortunately imported by one of our publishers, probably because none of our domestic manufacturers could produce anything better. We do not deny the practical value of Otto's grammar, but every teacher who has ever used it will certainly agree with us that it suffers from an almost intolerable diffuseness and a delightfully naïve innocency in respect to modern grammatical investigation.

Again we find that in England there is better work done than here. As the best of German grammars recently published there, that of Prof. A. L. Meissner, of Belfast, is now being reprinted in this country by D. C. Heath & Co., Boston. We only call the attention of our readers to it, reserving all criticism until it has been re-issued.

There seems to be no reason why we cannot produce in America an elementary German grammar based upon recent linguistic research, concisely and pedagogically arranged in every respect, and above all avoiding silly examples which disgust youth. A wide field is here open for excellent authors and enterprising firms to introduce a most necessary reform, and in particular we look with interest to the important movement in this direction recently announced by D. C. Heath & Co., covering a wide field and including, as editors, many of the leading college professors of the country.

JULIUS GOEBEL.

NOTES ON THE FINNSAGA.

II.

One of the most disputed passages in the Finnsburg fragment is line 5: "*ac her forð berað, fazelas sinzað,*" "but here they bear forth, the birds sing." All editors are unanimous in declaring that the passage, as it stands, gives no sense; some propose a change of one or more words; others again accept the manuscript reading but assume a gap of two half lines after it, so that the words "*fuzelas sinzað*" would be the second half of the following line. But our inability to interpret a passage may be due as much to our inadequate knowledge of the language as to a defect in the manuscript reading; changes of the latter ought, therefore, to be resorted to in extreme cases only. The assumption of a gap, on the other hand, would be justified only if the alliteration were missing; but the line is metrically correct.

I wish to suggest an explanation which will obviate all changes in the original text. The chief objection against the manuscript reading has been considered the lack of an object of "*berað.*" But there can be little doubt that "*beran,*" although in the vast majority of cases signifying to bear, to carry, was also used in Anglo-Saxon as an intransitive verb of motion, particularly (if not exclusively) with adverbs of direction. Grein, in his Sprachschatz, adduces two instances which clearly show the intransitive force of beran; Elene 42 ff: *þa se casere heht.... guðzelæcan.... bannan to beadve, beran ut præce rincas under roderum,*" and Andreas 1220ff: *com verod unmæte mid lindzecrode, bæron ut hræðe and þam halzan handa zebundon.*" These instances are, moreover, exactly parallel with line 5 of the Finnsburg fragment; in both of them *beran* is used of a body of warriors, as is also the case in our passage; in both of them furthermore *beran* is specified by the adverb "*út,*" analogous with the "*forð*" of the line under discussion. Our theory is further corroborated by the fact that the same verb also occurs in other Germanic languages as an intransitive; thus in Old High German (beran or peran, with the signification of nasci, apparere, crescere) and in Old Norse (bera) where it is besides quite common as an impersonal verb (cf. Egilson, "*ferð bar á flótta,*" "populus in fugam conjectus est." Magnus Saga Hins Berfætta 13). Last but not least, I refer to the use of to bear as an intransitive in modern English, in a figurative as well as a literal signification (the latter particularly in nautical terms); it is always followed by a preposition or an adverb of direction (as in Anglo-Saxon), sometimes by both: 1) to bear upon (on), towards, against, etc. 2) to bear down, up, in (away, off, back,) etc. 3) to bear down upon, in with, up against, up to, etc.

The absence of a subject to *berað* in our passage is nothing extraordinary; the personal pronouns *he, heo* and *hie* were quite commonly omitted in Anglo-Saxon when the meaning was clear from the context. We see from the context of our passage that Hengest was fully expecting an attack from the Frisians; if he,

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then, spoke of a number of men drawing near, it was at once evident whom he meant. The readings proposed by Ettmüller (*her us fyrd berað*) Grein in his Bibliothek (*fer forð berað*) and Grundtvig (*her forð-ferað*) show that these scholars also thought it unnecessary to supply a subject.

It must, of course, appear singular that between the words announcing the approach of the Frisians and those describing the clashing of their arms we should find a statement so out of keeping with the passage as *fugelas singað* (if taken literally); Bugge's conjecture that the *fugelas* meant arrows (*flanbogan fugelas*) seems therefore very plausible, in spite of what Möller says against it (p. 46). In favor of the literal translation of these words, it might be said that a similarly abrupt change of ideas is noticeable in lines 7 and 8 (Wülker 8 and 9).

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KNAPP'S SPANISH ETYMOLOGIES.

I.

In his 'Spanish Grammar' and 'Spanish Readings,'[1] now for several years before the public, Professor Knapp has furnished beginners with a carefully prepared and useful introduction to the practical study of the language. Not only are the elementary principles of the grammar presented in an orderly manner, and the reading selections happily chosen, but in the very portions which teachers and students are accustomed, in such works, to find provokingly defective, viz., in the aids to the mastery of the exercises and in the vocabularies, these text-books are all that could well be desired.

In the voluminous vocabulary to the 'Readings' an effort has been made to furnish etymologies. This is a feature of the work to which the editor invites especial attention; and the book is likely to serve many young students as their initiation into the interesting subject of Spanish Etymology. Such being the case, it is important that errors of treatment should not be allowed to pass unchallenged, and the present article is accordingly devoted to a somewhat lengthy but perhaps not altogether "dry" inventory of what the writer takes to be the faulty etymologies of the vocabulary in question.

In the preface, p. iv., occurs the following passage: "It is no more than just to the author of the vocabulary, to state that no one has been servilely copied in this difficult subject, and that the conclusions reached by Dietz,[2] Dozy, and Mahn, have been thoroughly sifted and often rejected or greatly modified. In the words *chico*, *chulo*, *don*, *empezar*, *español gozne*, *gozo*, *hidalgo*, *hueco*, *mariposa*, *patio*, and many others, we have been obliged to differ widely from those scholars, or have furnished the origin they fail to give."[3]

For the detailed study given by Professor Knapp to several of the words here cited, the reader must be referred to the preface itself. To avoid departing from the plan which it is proposed to follow in this article, they will not be taken up by themselves here, but will be examined in their proper places in alphabetical

1 Modern Spanish Readings, embracing Text, Notes and an Etymological Vocabulary. By William I. Knapp, Professor in Yale College. 12mo, pp. 449. Boston, Ginn, Heath & Company, 1883.

2 Professor Knapp systematically perverts the spelling of the name Diez to *Dietz*—a form used, it is true, in his boyhood, but never in his printed works—presumably on the ground that its German pronunciation disentitles it to an apparently Spanish orthography. This is a liberty which, in the eyes of all admirers of the great yet simple-hearted founder of Romance philology, must seem to lend a note of additional asperity to the depreciatory tone of such expressions as "Dietz expends a whole page in a vain inquiry"—"a word which Dietz disposes of as 'von unbekannter Herkunft'" "likewise inexplicable to Dietz," etc.

3 I believe it will be incidentally shown in this study that in almost if not quite every instance in which Professor Knapp has departed from Diez, he has gone astray. My own observations contain nothing that may not be supposed to be familiar to specialists in Romance philology; but as this article is not intended primarily for specialists, the statement in it of elementary facts and principles will not be considered out of place. It has proved out of the question, within appropriate limits of space, to make the list of words chosen for criticism entirely thoroughgoing. Nothing has been done, for instance, with a large class of cases, in which only the corresponding French word is given by way of etymology, e. g., "BRUSCO, [French *brusque*]," in most of which the Spanish word is not borrowed from the French, but co-exists with it. Such mistakes as offering separate etymologies for *claro* as an adjective and the same word used as an adverb, viz., "CLARO, *adj.* [L. *clarus.*]," "CLARO, *adv.* [L. *claro = clarè.*]," it seemed useless to point out. In a certain number of cases no etymology has been offered. For some of these the etymology is unknown; but even where it is well established, no attempt has been made to introduce it in this article.

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order. In the treatment below, each word discussed will be accompanied by its meaning, and the etymology introduced in brackets, precisely as it is given in the vocabulary, to which the briefest comments consistent with clearness will be appended.

ABANDONAR, to abandon. [L. *ad* + Teut. *ban*, edict, prescription, + L. *donare*.] — Read, denominative from *abandon* = à bandon, cf. Danish *bandum*, *band*, Low Latin, *bando*, *bandonis*. Same for

ABANDONO, abandonment. [*ad*+*ban*+*donum*].

ABATIR, to cast down. [L. *ab-battere;* Catalan, *abátrer*.]—Ad-battere (for battuere).

ACUDIR; to assist, run up. [L. *ad*+*cutĕre*=*currĕre*.]—*Cutere* has nothing to do with *currere*; *acudir* seems formed on a stem *cutere* in imitation of *recudir* and *precudir*, which contain this stem.[4]

AFAN, anxiety, pains. [Gaelic *fann* weary, languid.]—Better, Kymric *afan*, see Diez, Wb. I., s. v. affanno.

AHI, there, yonder. [L. *ad*+*ibi*; Old Sp. *hy*, like *a-yer*=*heri*.]—Evidently from Diez, s. v. *ivi*:, "(*mit vorgeschlagenem* a *wie in* ayer *von* heri) ahi *ortsadverb, von* ibi." But under *ieri* Diez says, "*Sp.* ayer *ist nicht*=adheri, a *ist vielmehr* ein euphonischer *vorschlag vor* y, *wie in* ayantar, ayuso, *statt* yantar, yuso."

ALEVE, treacherous. [L. *ad*+*laevus*, a left-handed or sinister action.]—A Germanic word; cf. Gothic, *lêvjan*, 'betray,' Anglo-Saxon, *læva*, traitor.

4 This and other instances point to the conclusion that Prof. Knapp has sometimes made use of Diez without clearly apprehending the latter's presentation of the question. For example in the article of the 'Wörterbuch' (II. b, s. v. *cudir*) in which the etymology above explained is given, Diez remarks: "Accurrere *und* recurrere *passen wohl mit dem begriff, nicht mit der form*." More conclusive is the case of '*gozo* [L. *gustus*.]' in regard to which Professor Knapp distinctly claims (see above) to have 'differed widely' from Diez. Following is a quotation from Diez's article on the word in question: "die *übliche herleitung ist aus* gavisus gavisare; *bessere ansprüche haben* gaudium *und* gustus. *Für ersteres redet das gleichbed. cat.* gotj, *vb. altval.* gotjar (*so* mitj *von* medius, ratj *von* radius), *für letzteres die port. form, sofern sie* o, *nicht* ou *setzt, und dieser grund scheint stärker, auch kann das veraltete* gostar *vermittelnd eintreten*." But most remarkable of all is Prof. Knapp's treatment of the verb *cerrar* 'to lock' (viz from "L. *serrare*, to fit together by *sawing*") (sic!), of which word Diez says, Wb. I. s. v. serrare (It. to lock), "*Sp.* cerrar *mit* c *ist eine scheideform gegenüber dem vb.* serrar *sägen*." The next word treated above (AFAN) is apparently another instance of the same sort.

AMA, nurse. [Phoen. *amma*, mother.]—"*Alteinheimisches, bask.* ama, *gael.* am *mutter, occit.* ama *grossmutter, ahd.* ammâ *nutrix*."

AMENGUARSE, to grow less. [L. *minificare*, fr. *minus*+*fieri*.]—*Minuare* (for *minuere*). *Minificare* would have given *meniguar*; cf. *amortiguar* (mortificare), *apaciguar, atestiguar, averiguar, santiguar.*

ANDAR, to go. [L. *ambŭlare*.]—Etymology unknown; one of the latest contributions is: *vadĕre, vadāre, vandāre, andāre*

ANOCHE, last night. [L. *ante*+*nocte*-m.]—*Hac nocte*; for meaning cf. Fr. *cette nuit.*

ANTIGUALLA, antiquity, obsolete custom, heirloom. [L. *antiquaria*.]—**antiqualia* (n. pl. of adj. in *-alis*, used as fem. sing); cf. *vitualla* (*victualia*), *muralla* (*muralia*).

ANUDAR, to knot, unite. [L. *annudare*, from *nudus*.]—'*Nudus*' might here be regarded as a misprint for *nodus*, were it not for '*annudare*.'

APURAR, to purify, try, consume, exhaust. [L. *ad*+*purum* (poculi) to the dregs.]—Prof. Knapp gives as the first definition of *apurar*, 'to drink to the dregs,' in which he is clearly mistaken; nor can I even find any authority for a Latin phrase, *bibere ad purum* 'drink to the dregs.' The word is simply a denominative from *puro*, with prefix *a*.

ARRANCAR, to tear out. [L. *eradicare*.]—A Germanic word; cf. Sp. *renco;* O. H. G. *Rank;* M. H. G. *renken*. To be distinguished from Fr. *arracher*=*eradicare*.

ARROJAR, to throw. [L. *ad*+*ruitare*, fr. *ruĕre*.]—Catalan *arruxar* (from L. *roscidus*) 'to sprinkle,' 'scatter,' 'fling.' Sp. *arrojar* is not found before the sixteenth century.

ASOMBRAR, to terrify. [L. *somĭnare* for *somniare*.]—Sombrar is a contraction of *subumbrare*.

ASOMBRO, terror. [L. *sominum* for *somnium*.] —From *asombrar*.

AYUDA, aid. [L. *adjuta*, fr. *ad-juvĕre*.]—Read *adjuvare* for *adjuvere*.

AYUDAR, to aid. [L. *adjutare*, fr. *adjut*-um.]—*adjutare* is a Latin frequentative, not a Romance participial formation.

BAILAR, to dance. [L. *bathylare*, fr. *Bathyllus*?]—L. *ballare*.

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BARATO, cheap. [L. *bene raptus*, originally, of selling stolen goods.]—O. Sp. *baratar*, Gr. πρᾶττειν. In the page of 'Notes and Corrections' at the end of the volume, the author remarks that his explanation of this word "must be regarded as a contribution rather than a solution."

BASTAR, to be sufficient. [L. *bene* + *stare* = *esse*?]—From Sp. *basto*, which is apparently from a Latin word corresponding to Gr. βαύτας, a support.

BELLACO, rascal. [L. *pellacus*, for *pellax*.]—Latin initial *p* does not give *b* in Sp. *Bellaco*, like It. *vigliacco*, is a derivative from L. *vilis*, after the analogy of derivatives in *-acus*.

BORDAR, to embroider. [Flem. *boorden*.]—Should be associated with the following word, viz. *borde*, edge [Teut. bort.]

BOSTEZAR, to yawn, gape. [L. *oscitare*, through *osticiare* by metath.]—Initial *b* is unaccounted for. The word is akin to Sp. bocear, bocejar, fr. Sp. *buz*, '*lip*,' '*kiss*,' which exists in Keltic, Germanic and Arabic.

CACHAZA, phlegm, coolness. [*cacha*, L. *catŭlus* from *catus*.]—Ety. unknown.

CADA, each. [L. *quot*; Gr. κατά?]—Not *quot*, but probably κατα.

CALLAR, to be silent. [L. *callere*, to be prudent.]—Differentiated form from *calar*, Gr. χαλᾶν, to let down, let go.

CEÑO, frown. [L. base *cignum*, from *cingĕre*.]—A L. *cinnus*, probably abbreviated from *cincinnus*, 'a lock of hair.' Ceño has nothing in common with *ceñir*, 'to encircle'—L. *cingere*.

CERRAR, to lock. [L. *serrare*, to fit together by *sawing*.]—From *sera*, a bolt.

CERTEZA, certainty. [L. *certitia*, from *certus*.]—A new formation from *certus*, after the analogy of such words as *dureza* (duritia), *pereza* (pigritia), etc.

CITA, summons. [*cita*, pl. of *citum*, from *citus*.]—Sp. *citar*, L. *citare*.

COBARDE, coward. [L. old Sp. *couarde*, Fr. couard—L. *cauda*.]—Stem *cauda* with Germanic suffix *-ardo*.

COMBINAR, to combine. [L. *cum*+*bis*, to put two and two together—combinare.]—The Romance etymologist is not responsible for Latin derivations, but it may be observed that L. *combinare* is from *bini*, not from *bis*.

CONCIERTO, concert. [Fr. *consert*, L. *consertus*.]—From Sp. *concertar*, L. *concertare*. Sp. *concertar* in the special sense 'to repair,' is perhaps from L. *consertare* (for conserere.)

CONSUELO, consolation. [L. *consolum*, for *solatium*.]—From Sp. *consolar*, L. *consolare*, in the same way as *concierto* from *concertar*.

CONVIDAR, to invite. [L. *convictare*, from *convivĕre*.]—From *invitare*, with change of preposition, under the influence of *convivium*. *Convictare* would have given *convichar*; cf. *dicha* (dicta,) *derecha* (directa,) etc.

COSECHA, harvest. [L. *consete*, sc. *seges*.]—Diez remarks upon this word: "*wahrscheinlich gebildet aus* consecare consectus. Dafür altsp. Cogecha—pg. Colheita, lat. collecta." I would suggest that O. Sp. *cogecha* has given *cosecha*, by the same confusion between *g* and *s* as has taken place in the familiar pronoun-combinations *selo*, *selos*, for older *gelo*, *gelos*, etc.

CHANCEARSE, to jest. [*chanza*, L. *cadentia*, Fr. *chance*.]—Sp. *chanza* should be connected with Ital. *ciancia*, Raetian *cioncia*, words of uncertain origin; not with Ital. *cadenza*, Fr. *chance*.

CHARLAR, to prate. [Confusion of *parlar*, from L. *parabola*, Fr. *parler*.]—Of uncertain origin; to be compared with It. *ciarlare*. Sp. *charlar* would require *plarlare*, whereas the metathesis of *l* would produce *plarare*; cf. the metath. of *l* in *biblia*, cited correctly by Prof. Knapp as giving *blibia* (not *bliblia*,) and of *r* in *pobres*, giving *probes* (not *probres*).

CHASCO, "disappointment." [*Flasco*; Ital. *fiasco*?]—The primary meaning would appear to be *cracker of a whip-lash*, and the word is perhaps imitative; Sp. *flasco*, *frasco*, is not used in the figurative sense of Ital. *fiasco*.

CHICO, small. [L. *plicus*,[5] from *plicare*.]—'Plicus' sins phonetically both in respect to its tonic vowel and its medial consonant. L. tonic ĭ in open syllables gives Span. *e* intervocalic *c* becomes *g* cf. plico *llego*; plĭco, *pego*. On the contrary L. *i* in position often gives Sp. *i* (cf. *digno*, *triste*,) and *cc* gives Sp. *c* (cf. *bucca*, *boca*,) conditions which Diez's etymology (L. *ciccum*) satisfies. As a matter of fact, L. **plicus* or, more probably *plĭcus*, gives Sp. *pliego*, 'a folded sheet,' as Prof. Knapp himself states under *pliego*. *Chico* is eminently a 'popular' word, and would not be exempt from ordinary phonetic laws.

5 The degree of scientific knowledge with which it is expected that this etymology will be assailed, may be inferred from the following quotation (Preface, p. iv.): "But it may be said *plicus* has not come down to us in Latin. We answer, nor have many thousand other words, as any scholar will agree," etc.

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CHILLAR, scream, gossip. [See 'Notes and corrections.'—*Pliplare* for *pipilare*.]—Same objection as in case of *charlar: pip'lare* would have given *plipare* by metathesis, not *pliplare*. Sp. *chillar* is probably from L. *sifflare*.

CHULO, "the 'b'hoy' of the ring." [L. *plulus* for *pluellus*, fr. *puer*.]—L. *puer* with its derivatives, has entirely disappeared from the Romance vernacular. L. *pullus* 'young,' would just as well suit Prof. Knapp's purpose, without the difficulty of the accent, but it has given Sp. *pollo*. The etymology of *chulo* is unknown.

CHUPAR, to suck. [L. *pulpare*.]—(Unsatisfactory for the meaning) Germanic *supphan*, *saufen*.

CHUSMA, crew, mob. [L. *plusima* arch. for *plurima*.]—The primary meaning is 'crew,' for which Gr. κέλευσμα (*cleusma*, *chusma*) offers a much more acceptable explanation.

DEJAR, to let go. [L. *laxiare*—*lexare*, from *laxus*; Old Sp. *lexar*.]—L. *laxare*.

DENTRO, within. [L. *de+intĕrum*.]—L. *de intro*.

DERREDOR DE (al), around. [L. de+in+retro.]—Contrary to the accent. Storm's satisfactory ety. of *redor* is **rotatorium*, *rodador*, *rodor*, *redor*.

DESDE, from, since. [Old Sp. *dende*—L. de+inde.]—*Desde* is O. Sp. *des* (—*de ex*)+de. O, Sp. *dende*—*de-inde*.

DESPLOMARSE, to fall (upon). [L. *displombare*, unsolder, to fall in pieces.]—From Sp. *plomo* (L. *plumbum*), a 'ball of lead,' 'plummet;' hence, 'to fall like a plummet.'—cf. *caer á plomo*, 'to fall plumb down,' and Ital. *piombare*, with same meaning as Sp. *desplomarse*.

DESTELLO, a flash. [L. de+ex+stella.]—From Sp. *destellar*.

DON, *Mr.*, *Sir*, [Phoen. *don* or *adon*, lord.]—Objection is made (preface, p. v.) to L. *dominus*, on the score of its having given *dueño*. L. *dominus* gives atonic (proclitic) *don*, tonic *dueño*, the relation of the two words being exactly that of Eng. *sir* and *sire:* cf. *el dueño de Don Cárlos* with *Sir Charles's sire*.

EMPEZAR, begin. [L. *incept-are*, by invers., Gallician *encetar*.]—A Latin type *incepare* would perhaps serve here, but *empezar* is not to be had from *inceptare*, as Gal. *encetar*, and O. Sp. *receutar* (fr. L. *receptare*) go to show. Diez's ety. is L. in-initiare, supported by O. Sp. *compenzar*, *compezar*, from *cum-initiare*.

ENMENDAR, to correct. [L. *in+mendare*, fr. *mendum*.]—A corruption of *emendar*. *Inmendare* would mean 'to insert faults.'

ENTONCES, then. [Old Sp. *estonce*, L. *ex tunc*.]—L. *ex tuncce*.

ESPAÑOL, Spanish. [L. *Hispanien*-ses; Poema de F. Gonzalez, 10, *espannon*.] — From **hispaniolus*; cf. *roseñol* (earlier form for *ruiseñor*), from *lusciniolus*. *Espannon* is doubtless an assimilation of *l* to *n*, in *español*. Hispaniensis (not-*ses*) would have given *españes;* cf. *frances*, *ingles*, for which Professor Knapp himself gives L. *anglensis francensis*).

EXTREMADURA, name of a province in Spain. [*Extrema Durii*.]—A new formation in *-t-ura* from L. *extrema*, after the analogy of such Latin derivatives as *factura*, *pictura*. In one of the reading selections (p. 172, l. 11), occurs the following statement: "de aquí el nombre de Extremadura (*Extrema Durii*)," but this is a mere folk-etymology, or rather a cleric-etymology, somewhat after the manner of Ital. Gibilterra, for the Arabic name *Gibraltar*.

H. A. TODD.

An Icelandic Primer with Grammar, Notes, and Glossary by HENRY SWEET, M. A., Oxford, Clarendon Press, 1886, pp. vii + 110.

"The want of a short and easy introduction to the study of Icelandic," says Mr. Sweet at the beginning of his preface, "has been felt for a long time." Especially is this true of a grammatical introduction, as the only grammars since Rask's, accessible to the purely English reader, were the *Outlines of Grammar* contained in the Cleasby-Vigfusson dictionary, and the *Grammar* in the *Prose Reader* by Vigfusson and Powell, both of which are defective in material and illogical in arrangement. This little book, accordingly, really supplies a long felt want, and is a welcome addition to the growing list of works by the same able author.

The *Primer* is made up of a 'Grammar' and some forty pages of normalized 'texts'—all prose except the *Þryms-Kviða* of the Elder Edda, which is given in full—followed by 'notes,' 'glossary,' and 'proper names.' The grammar consists of 'pronunciation,' 'phonology,' and 'inflections;' 'composition,' 'derivation,' and a short 'syntax.'

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Mr. Sweet's grammar is based upon Noreen's *Altisländische und altnorwegische Grammatik* (Halle, 1884) to which he acknowledges his indebtedness, justly characterizing it as by far the best Icelandic grammar that has yet appeared. He does not, however, slavishly follow his model, but materially deviates from it in several instances; the few paragraphs on composition and derivation, and the syntax, are his own.

Vowels. Because of the extraordinary richness of the vowel system, it seems to be the recognized prerogative of every O. N. grammarian to elaborate a scheme of notation to accord with his own individual preferences. The consequence is that there are almost as many systems of graphically representing the sounds of the O. N. vowels as there are grammars. Only in the following respects, however, does S. differ from Noreen: *e* in N., as in most printed texts, has a two-fold value: it represents, on the one hand, short Germanic *e;* on the other, short *ä* by umlaut from *a*. The oldest MSS. distinguish the two sounds, writing the one *e* the other *ę*, which scheme has been followed by S. Long *e* in S's notation is represented by *ē;* long *ę* by *æ* which thus corresponds with N's *ǽ*. N. recognizes the desirability of distinguishing the two values of *e*, but urges the difficulty of deciding in many cases, since the two sounds were early merged in one, which value *e* is to have. He would ideally represent the sounds by *e*, *é;* *æ*, *ǽ;* his actual notation is *e*, *é*, *ǽ*. S's distinction of *e*, *ę* is admirable; his use of *æ* is not wholly logical. N's *ǽ* better indicates length. In several places in the vocabulary S. has inadvertently followed his model too closely; *bæði* (*biðja*), *bæði* (*bāðir*), *heil-ræði*, *nær*, *nætr* contain long *æ*, which he does not recognize. These forms are, however, not perpetuated in the paradigms or text.

The *o*-vowel in N. is elaborated as follows: *o*, *ó*, close; *ǫ*, *ǫ́*, open. S. writes *o*, *ō;* *ǫ*, —. For *ǫ́* S. properly substitutes the later *ā*. Following the generality of texts, S. represents umlauted *o* by *ö;* unfortunately this sign, although used throughout in Icelandic, is not at all indigenous, but as N. points out was borrowed from the German text in the sixteenth century. Its corresponding long sound is *œ*. N. more consistently uses *ø* and *ǿ*. S. in the glossary writes *œpa* from *ōþ*. but prints it correctly in the text. A further sign, *ǫ̈*, S. neglects to explain, which is unfortunate in a primer. It is used for the umlaut of *ǫ*, and represents, accordingly, an original Germanic *a*. *ø* in N. is, in accordance with the foregoing, made to perform a double duty: it is short, close *ö*, representing an original close *e* or *o;* or, it is short, open *ö*, representing an original open *e* or *ǫ*. S's differentiation of the two sounds is praiseworthy, although more finical than the MSS., which designate both sounds by *ø*. For *øy* S. wisely writes everywhere *ey*, after the analogy of even old MSS.

Vowel length, S. represents by (—), instead of the usual (′). The advantage supposed to be thus gained is not palpable and scarcely represents the actual accents of the MSS., where (—) is more frequently the sign of consonantal gemination. It differentiates S's text in one more particular from the generality of printed O. N., and where such a differentiation is not of actual value for accuracy or elucidation it ought not to be introduced.

Mutation (Umlaut). S's differences of vowel notation have already been noticed. He recognizes an *i*-, *u*-, but no *r*-umlaut. Under *i*-umlant he omits N's *jo* > *jø* (*ø*), and *ju* > *y* (*jy*). S. would, accordingly, write *hjoggi*, *bjoggi* (for which there is not lack of authority), as he expressly states the absence of mutation in verbs of his first conjugation, under which *hǫggva*, and *būa* fall. In the same conjugation's class he, however, less happily includes *auka*, and *hlaupa*, whose subj. pret. would clearly be written *jyki*, *hlypi*, as against his *jōki*, *hljōpi*. The umlaut *e* (by fracture *ja*, *jo*) > *i* is Germanic, and chronologically does not belong here at all. Under *u*-mutation, S. gives simply *a* > *ǫ*.

Gradation (Ablaut). S. recognizes six series, upon which he bases his verbal conjugations. N's seventh, *á*——*ó*——*a*, which has no complete exemplification in the verbs, is omitted.

Consonants. Under this head several important consonantal changes are sought in vain that ought not to have been omitted even from a primer; some of them afterward necessitate an unfortunate phraseology in the paradigms. The most noticeable are the following: 1. (a) The loss of original *g* (*h*) final and resulting compensation length of vowel in preterital

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forms like *drō*, *lā*, *pā*, *flō*, in which the *g* reappears in the pret. plur. (*b*). The loss of original *h* (*g*) final in infinitival forms like *fā*, *flā*, *slā*, in which *g* reappears in the pret. plur; in *fā* in pret. sing. and plur. 2. The loss of *j* except before *a*, *ā*, *o*, *ō*, *ǫ*, *u*, *ū*. By the omission of this process S. is forced into explanations like the following: § 51. "Those (*nouns*) ending in *g* or *k* (together with some others) insert *j* before *a* and *u*: *bękkr*, *bękk*, *bękkjar*; *bękkir*, *bękki*, *bękkjum*, *bękkja*." So also in §§ 58, 60, 64, 75, 85, 107. 3. The loss of *v* before the vowels *o*, *ō*, *u*, *æ*, *y*; before consonants; and final. This rule is partially stated in § 31. In § 45 S. states: "Some nouns add *v* before vowels: *sær*, gen. *sævar*." So in §§ 58, 86. This process is, of course, like the foregoing, not one of addition, but of elimination. 4. (At least in a note). The insertion of *t* between *ll*, *nn* and a following *s*; *ts* is subsequently assimilated to *z* according to § 36. § 96 superlative *ęlztr* should be *ęlltr* = **ęll-t-str*; in the same way superlative *minstr* should be *minnztr* = **minn-t-str*. The assimilation of *ts* to *z* has been overlooked in the pret. sing. 2nd of the middle voice of *gefa*; it should be *gafzk*, = **gaft-sk*, instead of *gafsk*.

Inflections: Nouns. S. divides all strong masculines into A-, I-, U-, and R-plurals; strong feminines into AR-, IR-, and R-plurals, taking his cue for the terminology in each case from the acc. plur. Monosyllabic consonantal stems like masc. *fōtr*, *fingr*, *vetr*, *maðr*; fem. *bōk*, *nātt*, *bōt*, *tǫnn*, *kyr*, *brūn*, accordingly, are conveniently classed with *faðir*, *brōðir*, *mōðir*, *dōttir*, *systir* as R-plurals, under which head are also included the ND-stems like *bōndi*, and *frændi*, and the pres. part. used substantively. For purely mnemonic purposes the arrangement is a good one and materially simplifies to the learner the somewhat complicated system of O. N. noun declension.

Verbs. There are seven conjugations of strong verbs, called mnemonically the FALL-, SHAKE-, BIND-, BEAR-, GIVE-, SHINE-, and CHOOSE-conjugations. The FALL-conjugation includes the old reduplicating verbs; the other six follow the six ablaut classes given under the head of 'gradation.' There are but three conjugations of weak verbs: the HEAR-, HAVE-, and CALL-conjugations; the HEAR-conjugation including N's second and third. The selection of *hafa* as a paradigm is not wholly fortunate, as it shows irregularities. Under the head of 'Anomalous Verbs' are given paradigms of *vilja*, and *vera*: *vilja* belongs by right in S's first conjugation of weak verbs; *vera*, in the fifth conjugation of strong verbs, where their irregularities might have been explained.

A few typographical errors have crept into the paradigms. § 108. Masc. dat. sing. *hanum* should be *hǫnum*, *honum*; the latter form is everywhere used in the text. § 131. Pret. plur. 3rd of the middle voice of *gefa* should be *gāfusk*, instead of *gafusk*. § 147. *bīða* has in the pret. part. *beðinn*, instead of *beiðnn*. § 166. In the 'Strong-Weak Verbs' pres. sing. of *mega* should be *mā*, instead of *ma*, which, however, does not occur in the text.

The 'Texts,' pp. 43–81, are admirably selected. The author in his preface acknowledges his indebtedness here to Wimmer's *Oldnordisk Læsebog*. They have been marred in a few cases by the awkward separation of words at the end of a line. Such forms, for instance, as p. 44 *āka-fliga*, p. 50 *Utgar-ðaloki*, p. 69 *Vindasnekkj-unnar*, p. 64 *hōl-manum* are not in exact accord with recognized principles of division.

In the 'Glossary,' instead of being found in their customary place at the end of the alphabet, *þ*, *æ*, *œ* are made to follow respectively *t*, *að*, *oð*; Mr. S., as he states in the preface, having "ventured to deviate from the inconvenient Scandinavian arrangement."

Aside from its few inaccuracies and the omissions perhaps necessitated by the succinct presentation of phonology and inflections expected in a primer, Mr. Sweet's little book is worthy of all praise. It is, what no other English book on the subject has thus far been, thoroughly practical, and leaves very little to be unlearned by the student who pursues the subject beyond its covers. The want of an intelligible first book has doubtless deterred many a student on both sides of the Atlantic from an attempted acquisition of Icelandic. For all such Mr. Sweet's primer has materially smoothed the way, and cannot fail to fulfill the purpose to which he dedicates it.

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History of the German Language. By H. A. STRONG, M. A., LL.D., and KUNO MEYER, P. H. D.(sic!). Published by Swan Sonnenschein, Le Bas & Lowrey. London.

As will appear from the table of contents which I have made out myself and added below, the title of the book is very misleading. The authors had probably in mind such famous wrong titles as *Grimm's Geschichte der deutschen Sprache* and *Scherer's Zur Geschichte der deutschen Sprache* (from which, by the way, they omit "*Zur*") and, perhaps, *Schleicher's Die deutsche Sprache*. We see no excuse for such a title, except that Strong and Meyer had great difficulty in finding a title at all for a book that treats of the following subjects:

Chapter I: On Language, pages.... 1–20
Chapter II: On the Language of a nation as an expression of its thought, pages..... 21–36
Chapter III: On the Indo-European Languages, pages..... 37–56
Chapter IV: On the Teutonic Languages, pages..... 57–69
Chapter V: The High German Language, pages..... 70–90
Appendix: On Popular and Forgotten Etymologies, pages..... 91–100
Synoptical Tables of German Accidence, pages..... 101–105

There is besides an index of German words.

Now Chapters I, II, III, and the Appendix do not belong to a history of the German Language. Chapter I is an excellent one, based on *Paul's Principien der Sprachgeschichte*. Chapter II is also good, it is based on *Kluge's* Introduction to his Etymological Dictionary and *Wedewer's Zur Sprachwissenschaft*. Chapter III might have been much shorter in proportion to Chapter IV. The Appendix gives many illustrations of popular etymology. The authors might have referred the student to *Andresen's Ueber deutsche Volksetymologie*. We cannot agree with Mr. Bradley, who has reviewed this book in the "*Academy*" (May 29, 1886) that the book is a hand-book or "primer of philology." This claim would have to be based on Chapters I and II, strictly speaking only on Chapter I, which would be short even for a primer. I venture to make a suggestion here. When the new edition of *Paul's Principien*, etc., is out, let some one condense it into a "*Language-Primer*," or "*Hand-book of Philology*." *Paul's* book is too little known among us, and has not, even in Germany, received the recognition which it deserves. Yet it is the best and soundest treatise that has been written on the nature and development of Language. A short, condensed form of it would clear away many confused and antiquated ideas and methods among the teachers of all languages (including even the classical). It would start our advanced students, if used in the class-room, in more correct and rational ways of study, thought and investigation.

Some of the dozen points or more which Mr. Bradley has criticised are, certainly, serious faults. The account of the origin of the N. H. G. *Schriftsprache* in the fifth chapter is full and in every way excellent. It is the best that we have in English. On the rest of that chapter one cannot help passing some strictures. The H. G. shifting of consonants is not fully and clearly enough presented. On this most important and peculiar feature of the language, we are favored only with a "short summary of the whole process." Why?

The following statements are contradictory, viz., p. 70, "we call all Teutonic languages and dialects that were affected by them (i. e. these sound-changes) High German, and all those unaffected by them we call Low German," and p. 73, "This change of th and *ð* to d is the only one that has penetrated into L. G." This last statement is undoubtedly correct. The whole H. G. shifting is treated of on three pages! We are told that *t* changes to the so-called affricate *z and* to the hard spirant *s*. The fact is, every *t* changes first to *z*, but this *z* has become *s* in N. H. G. except initially, after *l*, *r*, *n*, and when sprung from double *t*. The different shiftings of the double consonants receive no attention whatever. Thus the relation of G. *hatz* and *hass*, *beizen—beissen*, *heiss—heizen* is not cleared up. The same is true of double *b* and double *g*, which always shift to double *p* and *ck*. The vowels fare still worse. The transition of M. H. G. vowels to the N. H. G. is treated piecemeal. Only the Middle German changes are noted. Why is not the great diphthongization of M. H. G. *ī*, *ū*, *iu* mentioned, which started with the

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Bavarian dialect as early as 1200? On p. 78, the transition of O. H. G. to M. H. G. is said to be "marked by a general weakening of the vowels which *follow* the stem-syllable into a monotonous *e*." How about the vowels of the O. H. G. inseparable prefixes, for example: *za, zi; ga, gi.; zar, zir?* This is a very loose statement. The lengthening of short accented syllables in N. H. G. is unsatisfactorily stated. (See the writer's grammar, § 488, 2.) In fact, the whole transition from M. H. G. to N. H. G. sounds is treated in a step-motherly fashion. The history of a language must include the full history of its sounds. Verner's Law, p. 59 is not clearly stated. The condition is, that the "unmittelbar vorhergehende vokal den accent trug." By the way, does *hw* in Gothic *sathwan* go back to *kw?*

The authors retained the G. expressions *inlaut, anlaut, auslaut*, while they translated *umlaut*. The following are misprints: p. 61, *gast* for "gasts." Wittenburg twice for Wittenberg. P. 124, l. 3. the reference ought to be p. 59 instead of 92.

I cannot tell Mr. Bradley what the authors mean by a Gothic perfect in *s*, but I can help him out "on the line of Calbe," I think. Kalbe is a place on the Saale, lower down than Merseburg. The former boundary line between Low and H. G. ran southeast from the Harz to Merseburg. Now it runs directly east if not a little northeast in the direction of Kalbe instead of Merseburg.

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University of Michigan, Philosophical Papers. First Series, No. 2. *Goethe and the Conduct of Life.* By CALVIN THOMAS, A. M., Ann Arbor, 1886.

Intelligent criticism of Goethe outside of Germany is of comparatively recent date. The ardent championship of Carlyle, the enthusiasm of Lewes, and the sober and judicious essays of Matthew Arnold, Stuart Blackie and Seeley have, until lately, hardly sufficed to relieve the British public from the charge of unsympathetic ignorance. In this country, the influence of Emerson and Hedge, and the efforts of Everett, Bancroft, Calvert, Motley, Ripley, Godwin, Longfellow, Brooke, Taylor, Miss Frothingham and Boyesen bear witness that from an early date Goethe has found careful students and met with appreciative and intelligent, if sometimes adverse criticism. But a general interest in Goethe and Goethe's writings must be considered to date from the Franco-Prussian war, after which the attention of the world was called anew to Germany, and through the growing ease and frequency of foreign travel her institutions and literature were studied both at home and abroad with renewed and increased assiduity.

To the larger audience, then, of conscientious and discerning students of German thought, Prof. Thomas addresses his excellent summary of Goethe's ethical views. With Browning's saying, "he needs no defence, nothing but sympathetic study," for a guide, an outline of Goethe's criticism of life is presented, affording an exposition of the "great regulative principles of conduct" which he enunciated and followed. Starting out from Spinoza, to whom Goethe was attracted by the boundless disinterestedness of the former's contemplations, as well as by the lesson of renunciation and the thought of the unity of creation, and from whom Goethe abstracted a store of emotional exaltation,—the doctrine of self-affirmation, the enlightened selfishness of Spencer, is set forth as the basis of Goethe's theory of culture. But it is further shown that to self-affirmation was also joined self-repression, appearing in the guise of self-control, renunciation and resignation; and finally self-surrender, not to ignoble idleness, but to a benevolent and beneficent activity, to a wise altruism.

Prof. Thomas's paper professes to be neither an attack nor a panegyric, but a study. One will finish its perusal confirmed in the belief that Goethe's ideal was not to lie beside his nectar on the intellectual summits, but to be advancing with harmonious energy; and that the law of his progress was not the apotheosis of the individual by the sacrifice of the many, but that what he drew from mankind he has repaid to mankind.

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Cornell University.

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French Roots and their Families. A synthetic vocabulary based upon derivations, for schools and candidates for public examinations. Ay EUGÈNE PELISSIER, M. A., B. Sc., LL. B. London, Macmillan & Co., 1886. XX, 430.

The author has endeavored to make the acquisition of an extended French vocabulary easy for the student by grouping together all terms belonging to the same root. Thus we have on 430 pages about 500 of such groups, some of which contain as many as 120 words. But certainly no teacher will expect his classes to learn systematically such a group as *chiche, chicot, chicoter, chicon, chique, chiquer, chiquet, déchiqueter;* and as a work of reference the book is useless, since, in the first place, many words are omitted, for example, in the above group *chiche-face, chicherie, chicheté*, while, on the other hand, the absence of an index makes it almost impossible, at least for one just beginning the study of French etymology, to find the group in which he must look for a certain word, witness *sûr* which is given under *cure, prône* under *citer, aîné* under *gent, couteau* under *chausse*, etc. In a book of this character, to go back beyond the Latin to the Sanskrit and put into one group such words as *gloire* and *louange*, because they are supposed to be connected with the Skt. √ *çru*, or *cadavre* and *chignon*, because both Latin *cadere* and Latin *catena* are referred to Skt. √ *kat*, would be useless even if the common origin of such words were always as well established as the author seems to think. In the introductory "glance at the history of the French language" (a little more than two pages!) we object to the assertion that, of the doublets *attaquer: attacher, camp: champ, caisse: châsse, carte: charte, cause: chose*, all those with initial *c* come from the Picard dialect, and to the vague and inaccurate statement that in French "the medial consonant, that is, the consonant placed between two vowels disappears." There are also eleven pages containing remarks on derivation, composition, and gender. On the whole, we think that the author has spent a great deal of time and labor on the compilation of a book for which we can see no use in the class-room or on the reference-shelf.

HANS C. G. VON JAGEMANN.

Indiana University.

German Simplified, by AUGUSTIN KNOFLACH. New York: the Author, 1885. Pamphlet edition, with Keys, 12 numbers at 10 cents each. School edition, one volume, cloth, $1.25.

This German manual is intended primarily for those who are obliged to learn the language without the aid of a teacher. Acknowledging that it is much better to have a teacher, the author has attempted to do the best that can be done for those who have to work alone, and has succeeded in meeting most of the difficulties of the situation.

The pronunciation is carefully explained and is indicated by the system employed in Webster's dictionary. Probably no better method was available, and yet the perplexities arising from the use of an intermediate notation would make it advisable that the learner free himself from it as soon as possible.

There are given many items as to the language, suggestions as to the method of study, together with questions and drills, which would not be necessary for those who have a teacher and yet would be helpful even to such.

The pamphlet edition is also supplied with detached sheets containing Keys to the exercises and answers to the questions there asked. These will, of course, be found very useful in the case of self-instruction. The edition for use in school is in one volume and omits the Keys.

The general aim seems to be practical. No effort is made to teach grammar for its own sake, but the grammatical teaching that is given is sound and surely covers the essentials, and the illustrations and exercises are full.

German is the author's native tongue, but he has lived long enough in America to have thoroughly mastered the English and has the advantage of much experience in teaching Americans and in preparing books for the use of Americans, so that he escapes the pit-falls that catch most Germans who too confidently undertake to teach their native tongue.

GEORGE HEMPL.

Goettingen.

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BRIEF MENTION.

La France: Notes d'un Américain, recueillies et mises en ordre par A. DE ROUGEMENT, Professeur de français à l'Adelphi Academy, Brooklyn, N. Y., et à l'Ecole d'été du Collège d'Amherst, Mass. 12mo, pp. 177. New York, The Writers' Publishing Company, 21 University Place, 1886.

The author has skilfully carried out the happy idea of making 'France, her people and her institutions' the subject of a succinct course of varied yet systematically arranged and instructive French reading. The subject-matter is divided into two parts, of which the first includes such topics as a very brief but well-executed 'Aperçu de l'histoire de France,' 'Gouvernement et administration,' 'L'agriculture,' 'L'industrie,' 'Le commerce,' etc., together with sketches of the various classes of French society; while the second is devoted to an intelligent account of the system of public instruction, through all its grades (for which many a teacher will be grateful); and to chapters of a popular nature on the French language and literature, at home and abroad; on the cultivation of the arts and sciences; on the army, religion, domestic life in France, etc. The text, which is admirably adapted both to class-reading and to use as a basis for French conversation, is unaccompanied by notes. This defect, however, is the less serious, on account of the simplicity of the style, and the fact that the entire treatment is expository of the subjects presented. For conversational use a series of questions on each chapter is provided. The book is accurately and beautifully printed, and everyway attractive in its external make-up.

Deutsches Lesebuch für Schule und Haus, von LUDWIG GÖBEL. Erster und Zweiter Teil. New York, B. Westermann & Co.

The educational literature of our German-American schools and colleges has been suffering from the same disease which has troubled exclusively American institutions for so long a time. German firms and school-masters found it cheaper and easier to reprint imported books than to create a literature which is based upon our own conditions of life. The 'Deutsches Lesebuch' fulfils the latter requirement and it has been justly and unanimously praised by the German press of this country as an excellent means to arrest the decline of the German language treated according to former bad models. The second part, especially, contains a selection of poetry and prose collected with fine poetic taste and a number of original literary pictures, drawn from German-American history (Herkheimer, Mühlenberg, Steuben, etc.), which will be received with interest even by American readers.

Miss Sophie Doriot (Baltimore) has prepared for Ginn & Co., *A Beginners' Book in French* which is about to issue from the press. The book is primarily designed for children, and has been constructed upon a novel and interesting plan. By the aid of comic illustrations, drawn especially for this work, the spontaneous feelings and impulses of the child are to be quickened into an available medium of instruction. The elements of the language are conveyed to the mind as enduring memory-pictures by a pleasing process of eye-photography, for the child from the first will be interested in what the strange words and phrases tell him of that which already delights his eyes; the new words in their turn will now become interesting, because they keep saying things to him just in the manner in which he likes to hear things said. He will gradually wish for fuller incidents and longer stories, and these he will find at the right time. The easy gradation of his interest has its true counterpart in the gradation of the *lessons* (he will hardly persist in calling them by so hard a name), and he will therefore soon be beguiled into reading entertaining stories in prose and in verse, just to his taste, and so exhaust the Second Part of his favorite book without ever wishing that he did'nt have "to study French;" at least this is what most children should do with such a book. Teachers of *early* beginners in French will certainly be interested in seeing what Miss Doriot has done for them.

Mr. Alexander J. Ellis is said to have completed his account of the dialects peculiar to the southern, eastern and western counties of England. He hopes to finish the midland, northern and lowland Scotch divisions by June, 1887, and to publish his work in 1888.

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Phrases de tous les jours. Par FELIX FRANKE. Heilbronn, Henninger Frères. IV, 60.

Le français parlé. Morceaux choisis à l'usage des étrangers avec la prononciation figurée. Par PAUL PASSY. Heilbronn, Henninger Frères. XII, 115.

Dr. Felix Franke, whose recent unexpected death will be regretted by all those interested in the reform of language-teaching, was well known by the pamphlet *Die praktische Sprach-erlernung*. In the present little volume he gives us some twenty-five pages of every-day French with phonetic transliteration on opposite pages. A supplement contains a translation, notes, and description of sounds. M. Passy's book may be considered a companion volume to the above; it is on the same plan, but contains well-chosen extracts from modern writers, both of prose and poetry. Both works have for their common ancestor Dr. Sweet's *Elementarbuch des gesprochenen Englisch*, which is likely to have opened the way for an entirely new line of text-books.

Das kalte Herz. Märchen von WILHELM HAUFF edited, with English notes, glossary, and a grammatical appendix by W. H. VAN DER SMISSEN, M. A., Boston, D. C. Heath & Co., 1886.

On going to press, we received the advanced sheets of this new publication intended as a class-book for elementary German reading. Prof. van der Smissen has shown again the same diligence in preparing the notes which he displayed as the editor of Grimm's Märchen and only occasionally would we suggest a few corrections. "Einen dummen Streich machen" does not mean "to play a silly trick" in the connection it is used (p. 46. 18.). "Dumm" very often means stupid—"disagreeable," even "bad" and so it is to be translated here. Whether the author should have given, however, one hundred and twenty pages of notes, glossary, etc., to sixty-four pages of a text which, after all, is somewhat antiquated, is a question open for discussion. Every good series of text-books must be selected according to an organic educational plan and even good editing may be overdone.

In the course of the Summer two theses have been published that are indicative of the character of work done by some of our best instructors of English. The title of these pages are: "John Wilson's Prose Style. An undergraduate Thesis by Fannie W. McLean, with an Introduction by Albert S. Cook, Prof. of English at the University of California" (Boston, J. S. Cushing & Co., 1886); and "Some Ethical Aspects of the Later Elizabethan Tragedy, preceded by An Examination of Aristotle's Theory of Tragedy: A Thesis presented to the Academic Faculty of the University of Michigan for the degree of Doctor of Philosophy, by J. Rose Colby, A. M. (Ann Arbor, Printed for the Author, June, 1886). The first of these essays is, as Prof. Cook would have us understand, essentially a product of methods employed in an "English Seminary," in which the senior students of the College are introduced to more advanced forms of study, involving something of original research. Prof. Cook's Introduction should be read by teachers that may be striving to conform to the general and just demand that the work in the upper College classes be somewhat specialized so as to furnish a species of training suitable to the increased maturity of the student, and looking forward to the actual responsibilities that await the student at the end of his course. This essay has been fitly characterized in the Introduction as being an application of "the general mode of treatment and order of topics" as set forth by Prof. Minto in his "Manual of English Prose Literature," "due conformity to a method already devised" is therefore the only originality that is urged for the writer, but to this she is well entitled, and deserves therefore that her pages be generally read. In the second paper we have the work of a more mature mind, and of a facile pen. The writer in this case, too, endeavors to reach results by the application of previously established criteria; but with this statement analogy between the two studies is exhausted. Miss Colby grapples fearlessly with the Aristotelian doctrine of the purification of the passions, and then proceeds to measure by the antique rule, which is found to be valid, the tragedies of John Ford and of Beaumont and Fletcher. The conclusion reached may be given in the writers own words: "Aristotle

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was right, and the actual failure of Ford, and [of] Beaumont and Fletcher, that is forced upon the reader's consciousness by the nature of his dissatisfaction with them, is a failure to live up to the theory of the old Greek. We strive instinctively to rise to the realm of the spirit, and they thrust us back to the realm of the senses. The result is: no purification of our pity and fear; no reconciliation of our lower self with our higher self; no harmony between our will and the universal order; no joy of the spirit."

We have before us several pages of the advanced sheets of an article read by Prof. Vietor (Marburg), early in October at Hanover, before the Modern Language Association of Germany.* The article is entitled "*Die Aussprache des Englischen nach den deutsch-englischen Grammatiken vor 1750*," and will constitute an important supplement to Mr. Ellis' Early English Pron. Prof. Vietor has brought together and sifted the English Grammars written for Germans and by Germans at the close of the seventeenth, and during the first half of the eighteenth centuries, having observed that these sources had been entirely disregarded by Mr. Ellis. Upon the assurance of Prof. Vietor, many obscure points in the pronunciation of English in the last century will receive illumination from these hitherto neglected books.

Two recent communications to the *Académie des Inscriptions*, have special interest for Romance scholars: Gaston Boissier in a notice on Commodien, bishop and poet of the third century, whose writings were edited in 1851 from a Ms. of the Phillips library, shows that though a learned man he wrote in the popular Latin, evidently to be better understood by the people, and that his versification is rhythmical.

Paul Meyer has just found in the same (Phillips) library the Ms. of the *Image du Monde* mentioned by Dom Calmet in his *Bibliothèque lorraine* as being in the possession of Du Cange, but since lost, and which has, on the rubric, Gautier de Metz as its author. Another Ms. of the *Image du Monde*, found also by Meyer in the British Museum, has a prolog which shows that the work was first offered to Robert d'Artois and afterwards to Jacques de Lorraine, bishop of Metz.

* A full report of the meeting of this Association will be given in an early number of this Journal.

D. C. Heath & Co., Boston, are about to issue an American edition of Meissner's German Grammar, edited by Prof. Edward S. Joynes, of South Carolina College.

PERSONAL.

Mr. A. de Rougemont, teacher of French at the Adelphi Academy, Brooklyn, N. Y., and author of 'La France,' etc., has been called to the Chair of French in the Chatauqua University.

Mr. J. Mercer Patton, whose temporary appointment as Acting Associate in German at Indiana University we have already noticed (cf. MODERN LANGUAGE NOTES, No. 3, p. 45), has become teacher of French and German in the Bellevue High School, Bellevue, Va. On leaving Indiana University, the authorities conferred on him the degree of Master of Arts.

At Columbia College, last June, the degree of Ph. D. was conferred upon two students in the Germanic department, Hugo G. Walther and Daniel K. Dodge, both graduates and Fellows of the college. Mr. Walther presented a dissertation on 'Case Syntax in Walther von der Vogelweide'; Mr. Dodge wrote on 'The Use of the Subjunctive Mood in the (O. N.) Egils Saga.'

Ernst A. Eggers has been appointed Instructor for German in the Ohio State University, at Columbus. Mr. Eggers is a native of Germany and came to this country after the completion of his Gymnasium Studies. He is a graduate of the Ypsilanti State Normal School and has taught modern languages as Assistant and Principal, for eight years in the High Schools of Michigan. He has also spent one year in Paris, attending lectures at the Sorbonne and Collège de France.

At the beginning of the last academic year (1885-6), Frederick Lutz was appointed Professor of Modern Languages at Albion College, Albion, Michigan, *vice* Miss Rena A. Michaels, Ph. D. (cf. MODERN LANGUAGE NOTES, No. 5, p. 82.). Professor Lutz received his early education at a Gymnasium in Germany and, on coming to this country, attended the Normal School at Fostoria, Ohio; thence he passed to

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Baldwin University (Berea, Ohio), where he was graduated in 1876 and immediately thereafter entered Harvard University, where he received the Bachelor's degree in 1878. Here he remained in the capacity of Tutor of German for seven years (1878-85), receiving meanwhile (1879) the master's degree from his first Alma Mater.

Mr. Felix E. Schelling, a descendant of the philosopher of that name, has been appointed Instructor in English at the University of Pennsylvania for the year 1886-87, *vice* Louis Du Pont Lyle, A. B., who declined reappointment. Mr. Schelling graduated at the University in 1881, and has since taught privately, as well as pursued liberal studies in literature and philosophy. He took the degree of Master of Arts last year, on a thesis entitled, *The Spirit of Modern literary Criticism*, and then passed some months abroad in Germany.

Eugene W. Manning has been appointed Teacher of French and German at Mr. W. S. Marston's School, Baltimore. Mr. Manning was graduated in 1877 at Wesleyan University, Middletown, Conn., from which institution he received also the Master's degree in 1880. He studied in Europe for three years (1879-80, 1881-83), at the end of which time he was elected Tutor in Modern Languages at Syracuse University, where he remained till he entered upon his present duties, and where he received, on examination, the Doctor's degree this year (1886).

Dr. G. Theodore Dippold has just been appointed Instructor in Modern Languages at the Massachusetts Institute of Technology (Boston) *vice* William Cook, whose untimely death is noticed in these columns. Mr. Dippold received his early education in Germany and afterward became Tutor of German at Harvard University from 1870-73, inclusive, when he was appointed Instructor in French and Anglo-Saxon at Boston University, which position he held from 1874-83, filling also the Instructorship in Sanskrit from 1874 to 1880, and while engaged in this work he took a course with Prof. Child in Old English in the graduate department of Harvard University. He received the degree of Ph. D. from Boston University in 1883. In the same year (1883), he was called, as Instructor in German, to the Johns Hopkins University, where he remained one year and afterward engaged in private teaching until he entered upon his present duties. Dr. Dippold is the translator into English of Emmanuel Geibel's tragedy, 'Brunhild' (1879), of which a second edition appeared in 1883; he is also the author of 'The Great Epics of mediæval Germany, an outline of their contents, etc.' (1882).

The Rev. Arthur S. Hoyt was called, in December last, to the Kingsley professorship of Rhetoric, Logic and English Literature in Hamilton College, Clinton, N.Y. Prof. Hoyt is a graduate (1872) of Hamilton College, and, after spending three years (1872–75) as Tutor in Rhetoric and English Literature at Robert College, Constantinople, studied theology at Auburn Seminary, where he was graduated in 1878. From 1879 till his election as abovementioned, he was engaged as pastor of the Presbyterian Church at Oregon, Illinois.

Mr. George S. Atwood, formerly connected with the Department of Modern Languages in Bowdoin College, and for the last year Head-Master of St. John's English and Classical School, Presque Isle, Maine, has resigned his position and gone to Germany to devote himself exclusively to Teutonic languages in the University of Berlin. He has been engaged in this particular line of work for some time past, and is now preparing for the press a small work on 'The Particles in German,' for American students.

Hugo Schilling was called at the end of the last academic year to Wittenberg College, Springfield, Ohio, as Alumni Professor of Modern Languages, *vice* Prof. Herman C. Müller, whose sudden death is mentioned in these columns. Dr. Schilling is a native of Germany, receiving his early education at Saalfeld, Thuringia, where he finished his Gymnasium studies in 1878. He then entered the Leipsic University, where he pursued modern language study (English, German and Romance Languages) for two years (1878-80). In order to acquire a practical knowledge of English and French, he next went to England and taught for two years,

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thence to France, where he remained one year and a half, attending lectures on his favorite subjects at the Collège de France, etc., and working in the Bibliothèque Nationale. In 1883, he returned to the University of Leipsic, where he carried on his academic studies, particularly in the department of English, being nominated leader of the Anglo-Saxon *Seminary* under Prof. Wülker; and took his Doctor's degree in 1885, receiving at the same time the degree of M. A. For the former, he presented a thesis on *König Aelfred's Angelsächsische Bearbeitung der Weltgeschichte des Orosius*, (61 octavo pages, published by Niemeyer, Halle) "an exhaustive investigation of the nature and character of this translation." Besides this, Dr. Shilling has published in MODERN LANGUAGE NOTES two articles entitled, 'Notes on the Finnsaga' (cf. Nos. 6 and 7, pp. 89, 116).

At the beginning of the last Academic year (1885-6), Wm. Howard Perkinson was appointed Instructor in Modern Languages at the University of Virginia. Mr. Perkinson is a graduate of that university in both the classical (1882) and modern languages (1883) and, immediately after graduation, was given an Instructorship in Latin in his Alma Mater. He afterward became a teacher in the Norfolk Academy, where he remained until he entered upon his present position. In this position he was preceded (1881-85) by Mr. Julian Taylor, [a graduate (M. A., 1874,) of the same University] who resigned to engage in duties connected with the Department of State, Washington.

Mr. Chas. H. Grandgent has been appointed, for three years, Tutor of Modern Languages at Harvard University, where he was graduated in 1883. Since his graduation, he has spent one semester in Leipsic studying with Zarncke and Techmer and three Semesters at Paris with Gaston Paris, Paul Meyer and others. Mr. Grandgent has devoted four years, in all, to the acquiring of a practical knowledge of the modern languages. He has written a short 'Study of Phonetics,' published in the *Giornale di Erudizione*, of Florence, Italy, and has in preparation a small 'Historical Grammar of the Romance Languages.'

OBITUARY.

Herman C. Müller, Alumni Professor of Modern Languages in Wittenberg College, Springfield, Ohio, died suddenly, in the midst of a recitation, on April 13, 1886, in the thirty-third year of his age. He was a native of the Baltic Provinces of Russia, where he received his early education and, in 1872, he completed his studies at one of the Gymnasia of St. Petersburg. In 1877, he came to the United States, and, after remaining one year in New York City, where he gave private instruction in German and French, he removed to Beaver Falls, Pa., where he was engaged as teacher in an Academy. Thence he passed (1883) to the High School of Canton, Ohio, as teacher of German and Latin, and in 1884, was elected, as first encumbent, to the above-named professorship, founded by the Alumni of Wittenberg College. The vacancy caused by his death is now filled by Dr. Hugo Schilling.

Léonce Rabillon, *Lecturer on French Literature* at the Johns Hopkins University, died suddenly at Cape May, New Jersey, on August 11th, 1886, in the seventy-third year of his age. Prof. Rabillon came to Baltimore many years ago and, up to the time of the opening of this University (1876), occupied himself with giving instruction in his native tongue, and was connected from time to time with several schools of the city in the same capacity. He was a Bachelier ès Lettres, Université de France (1832), and Licencié en Droit (1836). He published, in 1856, 'Le Livre des Merveilles, Contes pour les enfants, tirés de la mythologie par Nathaniel Hawthorne' (Paris: Librairie de S. Hachette et Cie), of which a second edition was issued in 1865; and, in 1885, followed the chief literary work of his life, a metrical translation into English of the 'Chanson de Roland.' Besides his literary attainments, Prof. Rabillon was an artist of no mean ability.

On August 27th, Mr. William Cook, Instructor in French and German at the Massachusetts Institute of Technology (cf. MODERN LANGUAGE NOTES, No. 4, p. 61) and formerly Assistant Professor of German in Harvard University, accidentally shot himself in the knee at Chatham on the Cape (Mass.), and died a few hours afterward. His principal literary work was a revision of Otto's German grammar, which is well known as a text-book. Just before his death, he published an 'Alphabetical Table of the Principal Prefixes and Suffixes by which Nouns, Adjectives, Verbs and Adverbs are formed in German,' designed for reference. He was an occasional contributor to the *Nation* and an active member of THE MODERN LANGUAGE ASSOCIATION, at the annual meeting of which, in December last, he presented a paper on 'College Instruction in Modern Languages: What should be Taught.'

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MODERN LANGUAGE NOTES.

Baltimore, December, 1886.

THE FORMATION OF A MODERN LANGUAGE ASSOCIATION IN GERMANY.

After much previous consultation an association of the teachers of modern languages in Germany has recently been established. On the 4th of last October, about one hundred and fifty university professors, school directors and teachers met in conclave in Hanover, pursuant to a call issued in March by the local *Verein für neuere Sprachen*, and organized themselves into an association with the informal title: *Verband der deutschen neuphilologischen Lehrschaft.* The first two articles of the constitution adopted sufficiently describe the aim and scope of the society:

1. *Der Verband bezweckt die Pflege der neueren Philologie der germanischen wie der romanischen, und insbesondere die Förderung einer lebhaften Wechselwirkung zwischen Universität und Schule, zwischen Wissenschaft und Praxis.*

2. *Diese Aufgabe wird erstrebt:* (a.) *durch in der Regel alljährliche wiederkehrende Versammlungen, auf denen wissenschaftliche und praktische Fragen aus dem Gebiete der neueren Sprachen erörtert werden,* (b.) *durch Gründung von Vereinen, welche wieder unter einander in Verbindung treten, und welche die vereinzelt wohnenden Vertreter und Freunde der neueren Sprachen an sich anschliessen, und zuletzt* (c.) *durch gemeinsame Unterstützung aller auf die Hebung des neusprachlichen Studiums gerichteten Bestrebungen im In- und Auslande.*

The initial proceedings resembled closely the proceedings in New York in Dec. 1884 during the formation of the Modern Language Association of America. Similar confessions were heard of the defects of pedagogic methods, of the preponderance of the classical element in the schools, of the necessity for organization and combination; and the same desire was made known for independent relations toward the *Versammlung der Philologen und Schulmänner Deutschlands,* (an association corresponding quite nearly to the American Philological Association,) while at the same time frank recognition was expressed for the eminent services of that body, and a wish to join with it in a friendly and generous rivalry in enlarging the boundaries of human knowledge.

The papers presented were of much practical interest and were warmly discussed. Dr. Ahn described to what extent the results of recent investigation should be utilized in the elementary study of the modern languages. He maintained that phonetics was an integral part of linguistic instruction, and that the leading principles of the science should be imparted to the student, in order to assist him in producing difficult sounds in foreign languages, while a detailed exposition of the system should be reserved for a later period. His conclusions were adopted by the convention: Dr. Klinghardt pleaded for more attention to the practical side of instruction in the modern languages, with especial regard to the study of the life and institutions of the various peoples; and to this end indicated the best available means. Prof. Körting presented an elaborate scheme for the organization of modern language instruction at Universities; and this topic with that offered by Dr. Klinghardt was reserved to be discussed and acted upon by the next convention. Prof. Trautmann asserted that glottal *r* was originally neither a French nor a German sound; that it appeared in France about 1650, and was transferred about 1700 to Germany; and that it is now rapidly crowding out lingual *r* in both countries. He added that certain sounds represented in English by *r* were really no *r* sounds at all, (try, shrine, driver, spur,) and in conclusion regretted the encroachments of glottal *r*, advised that lingual *r* should be taught for English and that the inroads into German of the obnoxious laryngal sound should be duly checked. The convention theoretically agreed with the speaker. Prof. Marelle gave in French some illustrations of the method of teaching the pronunciation and modulation of that language by reading aloud.

A considerable amount of printed matter in the way of publisher's circulars, specimens of text-books, festal songs etc. was distributed at

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the various sessions. Most noticeable were three *Festschriften* composed for the occasion: *Neuphilologische Beiträge herausgegeben vom Verein für neuere Sprachen in Hannover*, *Beiträge zur Geschichte der romanischen Philologie in Deutschland* by Prof. E. Stengel, and *Die Aussprache des Englischen nach den deutsch-englischen Grammatiken vor* 1750 by Prof. W. Vietor.

The arrangements for the convention were admirable and the programme varied. The sessions, consuming three days, were held in the hall of the old *Rathhaus*, dating from the fifteenth century, but recently restored with considerable costly elaboration. Convivial gatherings were interspersed, including a welcome the first evening, a joint breakfast, a festal banquet, a *Kommers*, the *Bierzeitung* of which contained productions in Latin, Anglo-Saxon, Old French and Middle High German, a joint dinner including ladies, at which the Modern Language Association of America was cordially greeted and well toasted, and a final *Frühschoppen*. The sights of the city were also thoroughly inspected, and by special permission of the emperor a complimentary performance of Shakspere's Midsummer Night's Dream at the royal theatre was tendered to the members of the association.

Among those present at the convention were Dr. Ahn, son of the well-known grammarian, Dr. Ey of Hanover, to whose efforts the conception and completion of the whole undertaking were largely due, Prof. van Hamel of Groningen, Holland, who received with the writer the compliment of an election to the society, Dr. Klinghardt of Reichenbach and Prof. Kölbing of Breslau, editors of the *Englische Studien*, Prof. Körting of Münster, Prof. Koschwitz of Greifswald, Dr. Krummacher of Cassel, grandson of the fabulist, Prof. Sachs, editor of the great dictionary which bears his name, Prof. Stengel of Marburg, Prof. Trautmann of Bonn, Prof. Wülcker of Leipzig and Prof. Zupitza of Berlin. The *Verband* numbers already upwards of 300 members, and the permanent success of the organization is already assured. The next regular annual meeting will be held in May 1887, at Frankfort on the Main.

H. S. WHITE,
Hanover, Germany. (*Cornell University*).

WILHELM SCHERER.

Stirbt mein Vater dereinst, der graue, reisige Nestor,
Wer beklagt ihn alsdann? Und selbst von dem Auge des Sohnes
Wälzet die Thräne sich kaum, die gelinde. Völlig vollendet
Liegt der ruhende Greis, der Sterblichen herrliches Muster.
Aber der Jüngling fallend erregt *unendliche Sehnsucht*
Allen Künftigen auf und jedem stirbt er aufs neue,
Der die rühmliche That mit rühmlichen Thaten gekrönt wünscht.

Who could have foreseen that Scherer should have described most effectively the impression caused by his own early death, when he closed his masterly representation of Schiller's heroic career with the verses of Goethe's "Achilleïs" just quoted? And Scherer is mourned not only by the students of Germanic philology, but also by the educated of the whole German nation, which has lost in him one of its most gifted sons, one of its most faithful and enthusiastic interpreters.

It cannot be the object of these lines to present a biographical sketch of Scherer; a few data, however, will serve to describe his life, which, like that of many German scholars, was comparatively uneventful. It represents, nevertheless, a series of successes from the time when together with his teacher, Müllenhoff, he appeared as the joint editor of the Denkmäler, until, after having achieved the highest positions and honors, he died as one of the acknowledged leaders of his chosen science. Born and educated in Austria, he proceeded a young student of brilliant qualities to the University of Berlin, where Haupt and Müllenhoff, the representatives of Lachmann's exact school, determined his philological character. It is interesting and noteworthy that he had friendly relations also with Jacob Grimm, the patriarch of German philology. Scarcely twenty-five years of age, he was called to succeed his former teacher, Franz Pfeiffer, at the University of Vienna. With the re-establishment of the University of Strassburg, he was selected to become professor of German philology there, and from thence he was finally called to Berlin, where, after the death of Müllenhoff, he was the sole occupant of the same chair in Germany's greatest seat of learning. In all these different positions he gathered about him a number of enthusiastic pupils, many of whom are now teaching at

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German universities. More interesting, perhaps, than so bare an outline as that given above, will be an attempted picture of Scherer as he appears in his writings, a picture of his relations to his predecessors and of his influence upon contemporary science.

Scherer was not, like so many others of his profession, a scholar of the class who laboriously accumulate treasures of knowledge and store them up in portly volumes soon to be forgotten, either secluding themselves from the contemporaneous world, or else passing their lives in making savage attacks upon the opponents of their own profitless opinions. Although none of his many adversaries could ever accuse him of superficiality or lack of philological accuracy, his mind was too broad to occupy itself exclusively with a single branch of science, or to exhaust itself in mere grammatical formalism. A Genius of extreme scientific productivity and many-sidedness, he forms a conspicuous and happy contrast to those sterile representatives of German philology who, being themselves intellectual eunuchs, can never engender a spirit of scientific activity among their students.

There is something grand and heroic in Scherer's nature, and in his manner of approaching and grappling with the problems of his science. That spirit which had brought German philology into deepest union with the whole national and intellectual development of Germany, which had inspired Herder, the Grimms, Uhland and their followers, seemed also to rest upon Scherer. But a careful observation and comparison will easily discover differences which constitute Scherer's independence and originality. Both views and methods of the older generation of German philologists were the fruit of a development which had its roots in the Eighteenth century, which had produced the classical period of German poetry and philosophy, and had found its highest aim in the re-establishment of the true German spirit. Scherer, far from regarding with disdain the work of his predecessors, and not vain enough, like some of his contemporaries, to believe himself to be the true philological Messiah, rather took possession of that rich inheritance which was left to him. But he did not conceal from himself its weaknesses, its subjective illusions, its almost child-like love for systems. And it was due to Scherer's liberal mind, his intuitive understanding of the hidden tendency of the *Zeitgeist*, his willingness to follow it and to remain in mutual intercourse with it, that he undertook to open new channels for the development of philological studies.

Even a superficial perusal of the second chapter of his *Geschichte der deutschen Sprache* will disclose the fact, that it was the overwhelming influence of the natural sciences to which he yielded; that it was their methods which by their marvellous practical successes, had revolutionized the mental life of the nation, that he strove to apply to his own science.

It was the time when vulgar materialism was celebrating its bacchanals over the fact that the human soul could not be discovered by means of the dissecting knife and microscope, when philosophy and all the mental sciences seemed to be buried forever, only occasionally, perhaps, to be exhumed and gazed at like mummies of a by-gone age. To-day we are astonished to contemplate how young Scherer preserved his moderation, firmly upholding the standard of the mental sciences, although even later enthusiastically confessing in his essay *Die neue Generation* (*Aufsätze zur Geschichte des geistigen Lebens in Deutschland*) that he is chained to the triumphal car of the natural sciences.

Who will deny that a reform in the methods and general treatment of the mental sciences was necessary, and that this reform necessarily had to come from the natural sciences? The principal methods adopted by Scherer, the exact investigation of facts, the inquiry into the physiological nature of language, the comparison of phenomena have borne rich fruits, and may be traced in all of the neo-grammatical work. But who, again, will deny that this movement is gradually assuming the arrogant character of Schelling's philosophy, who, on the contrary, scorning the investigation of facts, pretended to be able to construct and determine the laws of nature within his own mind? If it only depends upon discovering the right method, in order to succeed in unveiling all the mysteries which surround the origin of language, and the activity of the *Sprachgeist* in

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creating the different linguistic formations, why not at once set about finding a universal patent method? A mere glance at the rank growth of methodological literature would almost convince one that this was really intended, and every new attempt is greeted by the applause of those scientific sciolists who rejoice over the fact that they are in no need of genius to solve the deepest problems. In the mean time, however, the question as to the soundness of the principles which lie at the basis of this whole movement is not at all settled. We freely concede that, without accepting the principle of causality, scientific work is simply impossible. But there are grave doubts whether the idea of causality, accepted by the scientist, will suffice for the investigation of language, which is not only a physical, but also a psychical product. This psychical factor is mainly that inner experience, including the rich field of emotional and mental activity, that inner life, which withdraws itself from mere mechanical and external causality. There have been but few attempts to fix the laws upon which the methods of research in this field can be based, and we can fully understand how linguistic investigators refused to make use of a means which had led to great delusions and errors in previous times. Scientific progress, however, as well as the materialistic one-sidedness of present methods, demands a closer inquiry into the psychical factor of linguistic and literary phenomena; and until we have that, it would be well to be more cautious.

It is not Scherer's fault, if some of his new theories and methods, partly anticipated by Schleicher, were carried to extremes which he himself would never have sanctioned. Possessing the courage to expose himself to the risk of making mistakes in order to subserve the final discovery of truth, his was a constantly progressive nature. Time and again he ventures to stimulate investigation by advancing bold hypotheses, by giving expression to paradoxical opinions or by demarcating new fields of inquiry. This was frequently the case even in his earliest successful publication, *Zur Geschichte der deutschen Sprache*. Rare pleasure may be derived from a perusal of his many reviews in different scientific journals, where the reader, being brought into a more personal contact with the author, will be astonished at the versatility of his mind, at a wealth of ideas, suggestions and sound judgments, which may be said to have covered almost all branches of German philology.

But in the midst of detailed and minute investigations, apparently conducted purely in the interests of science, Scherer never lost sight of the final aim of all his labor, which was to advance the knowledge and promote the development of the German nation. How beautifully has he stated this ideal of his life in the dedication of his first work to Karl Müllenhoff, and how heroically at last did he sacrifice his life to this grand purpose! While narrow-minded colleagues could never forgive him for thus maintaining the closest connection with the national life, he completely won the hearts of the great body of his compatriots, who willingly listened to him as their honored teacher and friend.

Easily may we discover, in this respect also, his relation to his great predecessors. From its beginnings, German philology had been the guardian and promoter of the German national idea and all the early researches into German antiquity were made with the noble purpose of bringing about a national regeneration, of establishing the true German ideal. When the culminating form of its external manifestation, i. e. national unity, had been attained, profounder minds discovered with alarm that its true content of thought and feeling was endangered by materialistic tendencies. And as it is the poetry of a people which embodies the national ideal, Scherer, filled with the conviction of poetry's great mission, concluded that a renewed study of the epic and lyric history of the nation would contribute to save and to perpetuate the German ideal. Thus we see him turning aside from purely linguistic studies, in order to investigate independently the vast field of German literature, and to add his own results to whatever of great and of valuable had been accomplished by his predecessors. And while he still adheres to the principles and methods to which reference has been made above, it appears to us as if these had now assumed a more spiritual character, a transformation the causes of which

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cannot here be discussed. A number of important monographs, and finally his excellent 'History of German Literature' (cf. MODERN LANGUAGE NOTES for May and June, 1886) were the fruit of his striving toward that high ideal which he himself characterizes in one of the closing sentences of his history of German literature: "Nur aus der ganzen Fülle der Epochen unserer Geschichte erkennen wir die Anlagen, die in uns ruhen; und nur in der gleichmässigen Ausbildung aller würde die Vollendung unseres Wesens bestehen."

The success of Scherer's writings, which even in the ease and elegance of their external form are penetrated by their author's earnest personality and bear abundant witness to his intimate *rapport* with the spirit of his time, was proof sufficient that he was fully appreciated by the best of his contemporaries. But to see the perfect realization of his ideal was not vouchsafed to him, for the glowing zeal of unremitting labors all too early consumed his energetic life. None the less will the heroic and inspiring example which shone through a personal realization of his own ideals, continue ever to abide with his admiring followers. And while, like Elisha, longing that his mantle may fall upon us, there comes instinctively to our minds the epitaph which adorns only the grave of the greatest:

VOLUIT. QUIESCIT.

JULIUS GOEBEL.

NOTES ON

Specimens of Early English. Edited by the REV. RICHARD MORRIS, LL.D., Part I. Second Edition, Oxford, 1885.

II.

In No. 5 of this journal, I made a few critical remarks on the specimens of the above-named volume illustrating the Midland dialect. I now take up the specimens of the Southern dialect. First a few general remarks. The book would have been rendered more useful if the grammatical introduction, which is based mainly on the Southern dialect, had taken account of the Midland dialect as well, since about half of the specimens are in the latter dialect. For instance, a clear statement of the different use of the definite article and demonstrative adjective in the two dialects would have been valuable. In his *Old and Middle English*, p. 212, Mr. Oliphant says, "Orrmin uses *that* as a Demonstrative and not as a Neuter Article," and Dr. Morris implies the same in his Introd. to *Genesis and Exodus*, p. XVI, where he says that "*Gen. and Ex.* and *A Bestiary* agree with the *Ormulum* in the employment of an uninflected article, and in the use of *ðat* (that) as a demonstrative adjective, and not as the neuter of the article." Both these statements are wrong. It is true that the most common form of the definite article in the *Ormulum*, etc., as in Early English generally, and especially in the Midland dialect, is the uninflected *þe;* but any number of instances can be given from the *Ormulum* and other Midland monuments where *þat* (*þatt, ðat*, etc., pl. *þa*) is used as the simple article (for all genders), though it is more commonly the demonstrative adjective. A few instances of its use as the article may be given: V, 964, 982, 996, 1000, 1031, 1034, etc.; XII, 37, 74; XV, 1960, 1974, 2084, 2115, etc., etc. The gram. introd. might have been made a little more complete in paradigms. The indefinite article, for instance, is not mentioned at all, nor the dual of the personal pronoun, though several forms occur in the texts, for example: *unk* (XVI, 1733), *unker* (XVI, 151, 1689, 1782–3), *inc* (VIII, A 113, B 139), *incker* (VII, 209). The personal pronoun of the first person has also the form *ihc* (common in *King Horn*); the forms *i, ic* are common also in the Southern dialect. The second pers. pl. has also the forms (nom.) *ȝie, ȝeo,;* (gen.) *ȝiure, ȝeur, ower;* (dat.) *ȝéu, ȝiu, eou, eu;* (acc.) *ȝéu, giu, gu.* Third pers. sing. masc.: (nom.) *hi. hie, heo;* (gen.) *is, es;* (acc.) *hin.* Feminine: (nom.) *ha, hye, she, scæ;* (gen. dat.) *hure;* (acc.) *heo.* Plural: (nom.) *he, hie, hy, ha, þeȝȝ;* (gen.) *hore, þeȝȝre;* (dat.) *þan, þeȝȝm.* To the definite article add the forms: (nom. sing. masc.) *þa, se;* (gen.) *þas, þa;* (dat.) *þa, þam, þane, þon, þo;* (acc.) *þa;* (nom. fem.) *si, þæ;* (dat.) *þer, þo;* (acc.) *þa, þeo, þie;* (dat. neut.) *þon, þam;* (acc.) *þæ, þo;* (nom. pl.) *þeo;* (dat.) *þa, þam, þeo, þo, þon;* the acc. pl. is not *þan*, but is=the nom. To the demonstrative adj. *þis* add the forms: (dat. sing. masc.) *þese,*

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þisse, þis; (nom. fem.) *þes, þas;* (dat.) *þeser, þesser, þisser;* (acc.) *þeos, þes, þis;* (dat. neut.) *þese, þis;* (nom. pl.) *þas, þesẽ;* (gen.) *þeos;* (dat.) *þeos, þas;* (acc.) *þas, þese, þesen.* The verb *finden* (p. LXXV) has also the weak pret. *funde* (VI, 594). From the list of strong verbs *grisen-gros* (XIX, 877, 1336) has been omitted.

I.—OLD ENGLISH HOMILIES.

This and the following texts are printed with the "punctuation" of the MS. It is difficult to see what has been gained by this. It throws an obstacle in the way of the student which might have been easily and profitably removed; the page would thus have presented a more pleasing appearance, and the study of these monuments been made more attractive to the beginner. In No. VII, for instance, the punctuation is so perplexing that it is almost impossible in some places to follow the construction, and the editors themselves have lost the track. There is also much inconsistency in the editing of the texts. It is well enough to correct evident blunders of the scribe; *melstanent* (I, 197), "mill-stones," for instance, is an impossible form, which should have been corrected. But *is* for *his*, *his* for *is*, *hus* for *us*, *hure* for *ure*, *of* for *oð*, *selp* for *self*, *and to* for *and þo*, etc., are true dialectic peculiarities, which should have been retained in the text and explained by foot-notes, rather than vice-versa.—*frend* and *fend* (l. 5) are given as pl. in the notes and as sing. in the glossary. The note on *be-locēst* (l. 42) says, "*Belocest* does not occur in the oldest period in the sense of 'beholdest,' but of *belockest*, enclosest," thus confounding the two A. S. verbs *belûcan*, to lock, and *belôcian*, to look at.—*awiðhst* (l. 42) does not mean "weighest *out*," but simply "weighest."—*þis deð all ȝure drihte* (l. 60) means: "All this your Lord does;" the glossary has incorrectly "the Lord of you all." In *ȝēscung* (l. 63; cf. *eðcene*, IX, 269, *neowcins*, VII, 114, etc.) *c* has the sound of *s*.—*wax bredene* (l. 93) is not="*wax-bred*," but the dat. pl. of *wax-bred*, as given in the glossary; a dat. pl. can never be=a nom. sing. On the construction of *ures hlafordes to-cýme þes helendes ihesu cristes* (l. 100) reference is made to Hist. Outlines of English Accidence, p. 103, which, however, treats of a different kind of construction, and has no bearing on this passage. On *stef-creft* (l. 102) note and glossary disagree.—*per-efter* (l. 123) must be printed in two words, in order to give any sense, and is so printed in Dr. Morris's edition of these homilies. There is no reason for changing *witetlice* (l. 141) to *witerlice*. In the note to l. 161 the reference to V should be "l. 1051." In the note to *hágefaderen* (l. 163), "patriarch, high-father" should be in the plural. The reference on l. 202 should be "John XV, 1."

A SAXON CHRONICLE.

Alse (l. 3) means "as," not "also."—*forloren* (l. 15) is the p. p., as given in the glossary, not the past plural.—*Me* (l. 25) is frequently found with the plural of the verb, and there is no necessity for understanding *thei;* cf. *hengen* in the same line, which has for its subject *me* in l. 24, *me sceolden* (I, 14), etc.—*þrengde* (l. 30) is not from A. S. *þringan—þrang*, but must be from a weak **þrengan*.—*In mani of þe castles wæron lof and grī* (l. 31), which has troubled editors so much, was, I think, correctly understood by Thorpe. He translates, "In many of the castles were [instruments called] a '*lâð* and *grim*.'" *lôf* would be a legitimate form for *lôð*, just as *ôf* for *ôð*, and conversely *þurþ* for *þurh*, etc., and *grī* may be a contraction for *grim* just as well as for *grin*. "Loathly and Grim," then, were the names that these two instruments of torture bore. It does not make good sense to translate *ouer sithon* (l. 50) by "ever afterwards," or to read *o-wer sithen* and translate "everywhere subsequently;" *sithon*, as Mr. Earle has correctly explained, is=A. S. *sîðum*, dat. pl. of *sîð*, journey, time, etc., as in *twelf sîðum*, twelve times. In regard to the first word, he says, "It is not impossible that *ouer* in this place may belong to the 'of' which is in 'often;' and have nothing to do with 'ofer, over.' Then it is identical with Chaucer's *often sithes*, oftentimes. Supposing 'over' to be meant, it would mean 'times past reckoning.'" If *ouer* could be a corrupt form for *œuer*, i. e. *æfre*, then *ouer sithen* would mean "ever-sith," "always," and the sentence would give good sense: "they never spared either church or church-yard." This may be the meaning of *ouer* also in l. 50: *and œuric man* [*rœuede*] *other þe ouer myhte*, "and

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every man robbed another, whoever was able."—*œuez* (l. 96) is defined in the note as "trusty" and in the glossary as "pious."—*sahtlede* (l. 136) Earle translates by "settled" and *sæhtleden* (l. 149) by "they treated," which is better than "reconciled," as given in the glossary.

III.—OLD ENGLISH HOMILIES.

The note to l. 4 (A) should read: "*bliss* has nothing to do with *bless*," as pointed out in the "Corrections and Additions" to the first edition.—*iset* (in *swa is iset*, A, 93, rendering *sicut dicitur*) is wrongly defined as "p.p. set" in the glossary; cf. *seit*, "says" (A, 95) and *iseit* (B, 14).—*þer neuer eft ne cumeð of bote* means: "*wherefrom* never again cometh help," not "therefrom," etc.—*itimien* (B, 109, 112) means "afford," "find in one's heart," etc., not "happen." It is probably the same word as *teem* in "I could *teem* it to rend thee in pieces" (given by Skeat and Wedgwood) and *beteem* in "rain, which I could well beteem them from the tempest of my eyes."—Mids. Nt. Dr. I, 1, 131, and "so loving to my mother that he might not beteem the winds of heaven visit her face too roughly."—Hamlet I, 2, 141 (referred to by Skeat, Etymol. Dict. s. v. *teem* 2.). It is probably also the same as O. N. *tíma* in *tíma ekki*, "to grudge, be distressed at an outlay" (Cleasby-Vigfusson), and the Norwegian *tímast* with the negative, for instance: *han timist inkji æta*, "he is too stingy to eat."

IV.—OLD ENGLISH HOMILIES.

Siðes (B, 20) is perhaps miswritten for *siðe*, on account of the following *s;* in the same way *liðe þe* (l. 21) is a scribal error for *liðeð þe;* there is no reason for a subjunctive, as the glossary explains it.—*and þat is þe felefolde heste, þe is alre hestene heste, þat alle cristene men agen to dai to noten* (ll. 94–95) means (as Dr. Morris translated in his edition): "and that is the manifold delicacy, which is the dainty of all dainties, that all Christian men ought this day to enjoy;" *heste=este;* the glossary defines it as "behest," which makes no sense.—*bi-liue* (l. 102) is a noun meaning "food," "sustenance," the same as *bileue* (l. 76); the glossary has wrongly made it into a verb *biliuen*, "to live by."—*leire* (C, 44) means "couch," not "sick-bed," and *leirede* (l. 50) means "couched," "prostrate."—*and* (D, 40) is superfluous and mars the construction.

LAȝAMON'S BRUT.

Cf. "Ueber den Vers Laȝamons," by Trautmann, Anglia II, 153–173; "Die Alliteration im Lajamon," by Karl Regel, Bartsch's German. Stud. I, 171–246; "Spruch und Bild im Laȝamon," by K. Regel, Anglia I, 197–251; "Ueber die Quellen Layamons," by Wülker, P. & Br. Beiträge III, 524–555.

In *wonder þenges goude* (B, 70), which the note translates: "wonderful things going on," *gonde* is a misprint for *goude*. Madden translates: "many good things," and Mätzner: "wondrously good things," taking *wonder* as an adverb qualifying *gonde*, a very common construction in L.; cf. *wunder ane strong*, etc.—*Þ beoð an us feole*, etc. (A, 89) Madden translates: "That is fallen on us that we should depart;" in the same way it is explained in the first ed. *beoð* may be sing. as well as pl. and *feole* the p. p. of *fallen*. The reading of text B (*þat lot on vs ful*) strengthens this explanation.—*hœhte* (A, 117, 119, 121, 123, 125) and *hatte* (A, 127 and B, 117, etc.) are presents and so translated by Madden; the glossary gives them as preterites; cf. Zupitza's valuable note on these forms in his ed. of Guy of Warwick II, 348–9.—*wel idon* (A, 126, 194, 360) does not mean "well disposed," but "very excellent," as given in the first ed. Mätzner translates it by "schön, herrlich, stattlich," and Madden by "brave, excellent, good," both comparing it to M. H. G. *wol getan*, which means the same thing. "This phrase," says Madden (III, 448), "is very frequently used, and is applied to inanimate as well as animate objects. Its general signification is *excellent* either for qualities of the mind, or for strength and appearance."—*a god of gret win* (B, 126) Madden translates: "a god of great power;" so also ed. 1. This gives better sense than to render *win* by "joy." For *walden* (A, 141), the MS. form, Madden and Mätzner write *wâldend*. On *Monenen heo ȝifuenen monedœi* (A, 151) Madden has the note: "This line would be more correct if written *Monen heoȝifuen*, but similar inaccuracies are not unfrequent."—*bi-liueð* (A, 182) Madden thinks is an error for *bileueð*. On *Vortiger his halle* (l. 188) and similar expressions of text B cf. "An Inquiry into the Char-

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acter and Origin of the Possessive Augment in English and Cognate Dialects," by J. Manning, Trans. of the Philol. Soc. for 1864, first part, and "Some fresh Evidence from the Second Text of Laȝamon of the Possessives in *es* and *his*," by Furnivall, Trans. for 1865, pp. 75–94. For *Hœngest swaine* (A, 201) Mätzner reads *Hœngestes swaines*. Can *hit wes heom at hele* (A, 245) mean: "it was hell (i. e. death, destruction) to them all?" This is the meaning called for by the context and is borne out by the reading of text B. The question is whether *hele*, (cf. O. N. *hel* in the sense of "death") ever had this meaning in English.—*feollen þa fœie* (A, 254) means: "the fated fell." Laȝamon would not have thought it necessary to tell his readers that the *dead* fell. For *londes* (A, 274) Madden and Mätzner suppose *londe* to be the correct form, as in the other text.—*duȝeðe monnen* (A, 282), which Mätzner translates by "nobles," I take to be a compound noun, or else *duȝeðe* is gen. sing.; at any rate *duȝeðe* is a noun, and not an adj. meaning "valiant," as given in the glossary.—*gœrsume* (A, 378, B *garisome*) is taken as a noun in the sing. both by Madden and Mätzner. On *anes bule hude* (A, 403) Madden remarks that "*anes* seems a mistake for *an*, or else we must read *bules*."—*o* (A, 425) is a misprint for *of*.—*wunder ane strong* (A, 426), "a wondrously strong one," and similar expressions would have merited à note.—*gomen men* (A, 498) Mätzner regards as a compound noun and translates the line: "minstrels began to play;" but he would prefer to read *gleomen gunnen gleowien*.—*drœm wes i burȝhen* (A, 502) means: "joy was in the castle," not "in town;" there has been no mention of any town.—*ibrusted* (A, 512) Madden translates by "studded, embroidered, ornamented." Can *swiðe sellic* (A, 534) mean "very rare," i. e. of rare attainments?

SOUL'S WARD.

Let, in the note to l. 28, should be *lets*.—*fore* (l. 30) means "for," not "before," and in line 48 it is an adv., not a preposition.—*hateð* (l. 52) is in the present, as given in the glossary.—*un-todealet* (l. 80) the note translates by "indivisible" and the glossary by "undivided."—*etscene* (l. 86) is an adj., "easily seen," and the word "plainly," in the note, should be stricken out.—*igreiðet* (l. 105) would mean simply "prepared," not "prepared for;" but the MS. reading *igret* is correct and means "greeted," "saluted," as Mätzner explains it in his Dict. (s. v. *ȝegreten*). The passage then means: "which they had greeted from afar before (while) on earth" (*þat ha hefden of feor igret ear on eorðe*). Lines 167–72 have been mistranslated in both editions. I understand the passage to mean: "Take heed now then: if [or since] one's heart never can receive within itself its own joy, separately mentioned (so immeasurably great is the single bliss that it takes up in itself thus many and thus great [joys]), therefore our Lord said," etc. There is no reason for changing the nom. of the article, *þe*, (l. 170) to *þen*. In the note to line 184, *þulli*, "thus-like," "such" (A. S. *þilc*, *þyllic*), has been confounded with Chaucer's *thilke*, "the same" (A. S. *se ilca*).—*wunne* (l. 198) means "joy," as defined in the glossary. In *nes na lessere mi tale þen wes murhðes sondes* (l. 207), "my tale was no less than the messenger's of mirth" (or "the messenger of mirth's"), *sondes* is gen. sing.—*limpeð to* (l. 219) means: "belongs," "falls to," "appertains to," as defined in the glossary to the first edition.

THE LIFE OF SAINT JULIANA.

Line 3 in A means: "[he] most of the heathen drew to death those that were Christians;" the note is wrong.—*duheðe* (A, 10) means "dignity," as defined in the first edition. The reading *heh duheðe*, of the other text, shows that *duheðe* does not here have the sense of "body of retainers;" besides "dignity," "pomp" suits the context better. In *wraðði so þu wraðði* (A, 38), the first *wraðði* is in the imp., the second in the subj.—*iswechte* (B, 50) =*iswechte*, and the line means: "for naught hast thou troubled thyself." The note to line 149 in B says, "In *burh domes* we have an instance of flat adjection, see Earle, Eng. Philol. p. 400." But what Earle means by "flat adjection" is quite another thing, namely, the use of an uninflected noun or adjective as an adverb, for instance "wonder great," "fix me good," etc.; *burh-domes* is nothing more than a compound noun, like "church-door," "housetop," etc.

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THE ANCREN RIWLE.

Morton translates *teolunges* (l. 7) by "reckoning," which seems better than "practices in magic," on account of the adj. *false* qualifying it; besides "magic" is expressed by the word *sigaldren* coming right before. If *misiteoðeget* (l. 13) be a p. p., it can only mean, in order to give any sense, "having given tithes amiss," or "dishonestly," as defined in the glossary. But it is probably miswritten for *misiteoðegen*, which is strengthened by the readings *tiheðe mis* of MS. T and *teouðen mis* of MS. C. Then *etholden*, in the next line would also be in the infinitive, and the whole passage would read very smoothly, as Morton translates: "dishonest tithing, withholding a legacy," etc. For *also is* (l. 19) Morton reads *also as*, "so as," "for example."—*schulen mid hore eien* (l. 56; cf. l. 62) is translated in the note: "scowl with their eyes," and in the glossary *schulen* is referred to Dan. *skule*, to scowl. This seems correct phonetically; but the meaning that would suit the context better is that expressed by Dan. *skele*, Ger. *schielen*, to squint, Norw. *sköla*,, as in *sköla augo* (or *augom*, dat. pl.), to roll the eyes with a scowling expression of the face. Stratmann defines it by "skelly, limis oculis spectare" and distinguishes it from *schûlen*, to scowl. Cf. A. S. *sceol-eage*, *sceol-eged*, squint-eyed (B), Norw. *sköl-öygd*, O. N. *skjâlgr*, squint-eyed, "skelly-eyed," "*skjôta augum i skjâlg*, obliquare oculos, *skjâlga*, *skelgja* [N. E. *skelly*], obliquare, *augu skelgjaz*, oculi limi evadunt" (Egilsson), etc.—*o luft* (l. 60) means "*aloft*," not "on the left [hand]."—*loken lodlich* (l. 61) could never mean "to look at loathingly;" besides *loken* does not belong in the text. The MS. reading (*and ȝif ther is out to eadwiten oðer lodlich, þiderward heo schuleð mid eiðer eien*) gives perfectly good sense: "and if there is aught to blame or [anything] loathly, thitherward they turn with both eyes."—*frommard* (l. 77) means simply "away from," not "*far* away from."—*ruken* (l. 95) is a plural noun, and the passage (*stureð him uorte rukelen muchele and manie ruken togedere*) means: "[he] bestirs him to rickle large and many ricks together," i. e. "to gather many great heaps."—*neppe* (l. 112) Morton and Marsh translate by "table-cloth;" Marsh refers it to Fr. *nappe*.—*heorde-monne* (l. 131) is in the gen. pl., as given in the glossary.—*warien*, in l. 132 (*warien hwon me þunt hire and ȝelden þauh þe hermes*), I take, with Sweet (M. E. Primer), to mean "curse:" "(For then she must) curse when one impounds her [cow] and nevertheless pay the damages."—*ancre eihte* (l. 134) is either a compound noun, or else *ancre* is gen. sing., not gen. pl., as given in the note.—*þurh hire meistres read* (l. 141) is translated: "under her mistress's advice" (note), while in l. 217 (*bi hire meistres read*) the same word is rendered "master's" (glossary). There is no reason in either case to translate *meistres* by "mistress's," since throughout the *Ancren Riwle* there is no mention of any lady superior.—*lest vuel þoht arise þurh hire on-sihðe* (l. 180) means, as Morton translates: "lest evil thoughts should arise merely from seeing her," not "from her appearance (exposure);" for a similar use of *on-sihðe* cf. VII, 102: *Se muche murhðe ich hefde on hare onsihðe*, "so much mirth I had in their sight," i. e. "in looking at them."—*ancren* (l. 181) is a misprint for *ancre*.—*þat is lute strencðe of* (l. 191) means: "of (or in) which there is little force" (or "compulsion"), as defined in the glossary to the first edition.—*and þeo beo ful unorne, oðer of feir elde* (ll. 238–9) means, as Morton translates: "and let her be very plain, or of sufficient age;" *unorne* sometimes means "old;" but it is evident from the context that it cannot have that sense here; the first edition had it right. In the note to l. 273 strike out the word "to;" *makien* is not inf., but subj.—*umbe*, in *he is euer umbe* (l. 285), is an adv., and the phrase means: "he is always employed about," "busy," "endeavoring;" cf. *and beoð umbe þer abuten* (l. 356), etc.—*and ne beo ham nout of hwon þe ueond blowe* (l. 295) is wrongly translated: "and be not *away from* them when the fiend may blow." It means: "and be it nothing to them (i. e. let them not be concerned, afraid) when the fiend may blow;" this meaning is plain from the rest of the sentence: *and nomeliche, ȝif monie beoð i-ueied somed and wel mid luue ontende*, "and especially, if many are joined together and well kindled with love;" cf. II, 58: *oc was heom naht þar-of*, which the note correctly translates: "but it was nothing to them thereof, i. e.

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they accounted it nothing;" cf. also XVII A, 290: *þet nes nouht of godes forbode ne of godes hese*, translated in the note: "To whom God's prohibitions and behests were of no account." —[*aðet prime*], "until prime," would have been good as a foot-note, but put in the text it serves only to confuse the student.—*hol holden* (l. 357) is probably a scribal error for *holden*.

ÞE WOHUNGE OF URE LAUERD.

In the note to *fedes, poledes* (l. 11) strike out the words "both strong and." The strong verbs never had a *t* in the ending of the second pers. sing. pret. in English as far back as our monuments go.—*o þin ahen* (l. 14) means "*on* thy own," rather than "*of* thy own." On *þu þe self* (l. 19) and similar constructions cf. "On the English Dative-Nominative of the Personal Pronoun," by F. B. Gummere, Amer. Journal of Philol. IV, 283–290.—*clenli* (l. 21) means "entirely;" Mätzner defines it by "völlig, gänzlich, durchaus."—*þinche* (l. 117) must be an error for *þincheð* or *þinches*.

ON GOD UREISUN OF URE LEFDI.

Nowiht may just as well mean "no wight," "person," in l. 31 as in l. 47.—*þer ham neuer ne mei snou ne uorst iureden* (l. 38) the editors appear not to have understood. Morris (in his ed. of "Old English Homilies," from which our extract is taken) translated *iureden* pretty correctly by "hurt;" in the notes to ed. I it is translated by "trouble, annoy;" but in the glossaries to both editions it is wrongly referred to A. S. *gefrêdan*. Kölbing (Germania XX, 366) has no doubt hit the right explanation. He says: "The MS. has *iureden;* the *u* does not here stand for *v=f*, but for *w*, as in *þeoudom; iwreden* stands by metathesis (cf. *vrim= vyrm*) for *iwerden*=hurt." He then refers to a passage in the Phœnix where a similar expression occurs (l. 14 ff.): *Ne mæg þêr rên ne snâw, ne forstes fnêst wihte gewyrdan*. According to this explanation our passage would mean: "There may never harm them snow or frost." In the note to l. 45 the first word should be "There."

ALBERT E. EGGE.

THE CLASSIFICATION OF RHETORICAL FIGURES.

The confusion and darkness which has gathered about the term Figures of Speech, is the opprobium of all teachers, and the dismay of all students of Rhetoric. In twenty-two centuries, I am aware of but two manful attempts made to sort out the *rudis indigestaque moles* of subtleties bequeathed to us by the Greek. Quintilian was on the right track and came marvelously near to success when he distinguished betwen Tropes and Figures Proper; that is between the substitution of artful Terms for plain and literal ones, and of artful Modes of Statement for the artless and direct. But even with this admirable clew he was unable to find his way quite through the labyrinth, and his really valuable discovery has fallen into undeserved neglect, and is scarcely thought of now-a-days save as an added source of perplexity. In our own times, Professor Bain, coolly dismissing Quintilian's classification as "of no practical value," has confidently announced in its stead a truly philosophic one; namely, Figures of Similarity, of Contiguity, and of Contrast. It turns out upon examination that these classes cover but a single corner of the field, and that for the rest no classification whatever is attempted. The success, such as it is, has been eagerly caught at by all lesser writers upon the subject since then, and the failure has been as steadily slurred over or ignored. For proof of the real futility of all efforts so far, we need not look further than De Mille's treatise—one of the latest and most suggestive—wherein, after very proper condemnation of mere subtleties and needless multiplication of species, more than one hundred so-called Figures are separately described and illustrated, and with classification so flimsy that Hyperbole and Description, Personification and Plagiarism, jostle each other in the same group!

No small part of our task would be accomplished if we could only determine what Figures of Speech really are. To this end we may broadly distinguish the contiguous realms of Grammar and Rhetoric as follows:—Grammar treats of the normal and commonplace uses of language; Rhetoric, of the uncommon and specially significant. The material is the

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same in both, but Grammar is the familiar and household Art; Rhetoric, the Fine Art, Figures of Speech are really nothing but Forms or Modes of speech, and in such sense, might belong to either realm. But Rhetorical Figures —Figures *par excellence*—are forms of speech artfully and significantly varied from what is recognized as the norm of plain speech. The plainness may lie in the Terms, when these are literal and unaccentuated. It may lie in the Mode of Statement, when this is straightforward and unaffected. It may lie in the Order and Grouping of Parts, when this is unpremeditated and artless. Now the nobler and more significant speech, in so far as it deviates from the commonplace, must deviate from it under one or more of these its catagories; viz., Terms, Modes, and Ordering of Parts. These would seem, therefore, at once to furnish a most natural basis of classification, and have been adopted as such in the tentative scheme presented below.

It has been no easy matter to find a good general term that should cover the full scope and range of figurative effects. *Emphasis*, for example, the term which first suggests itself, and which actually covers more instances than any other in common use, would be very lame in humorous or pathetic relations, and would break down utterly if applied to the artful lightening and softening of expression found in euphemism. The term *accentuation*, awkward and pedantic as it is, seems upon the whole to be the best so far discovered, and is provisionally accepted only in hope that discussion may bring to light a better.

It will be understood, of course, that typical Figures only have been included in this scheme. A passing word, however, may be necessary with regard to sundry time-honored "Figures" conspicuous here by their absence. Some of these, such as Allegory, Fable, Parable, the old-fashioned Parallel, and even the sparkling Epigram, are no more Figures of Speech than is a Novel or an Epic. However much they may involve figurative elements, they are merely kinds of Composition. Others again, such as Anacoluthon and Ellipsis, belong plainly to the realm of Grammar. As for Allusion,—it is nothing but a very short and reputable mode of appropriation, sharing the honors herein with the more stately Quotation; whilst Plagiarism (bracketed with the other two in our treatises) is a Figure indeed, in that it is "an artful variation from the norm,"—but surely a Figure of Ethics—not of Rhetoric. We pass now to our scheme.

SCHEME OF CLASSIFICATION.

Rhetorical Figures.—Modes of Accentuated Speech.

I. Term Figures.—Accentuated designation of an object of thought:—
- 1. By significant contrast,..... *Antithesis.*
- 2. By significant resemblance,—
 - affirmed,..... *Simile.*
 - assumed,..... *Metaphor.*
 - of inanimate to animate,..... *Personification.*
- 3. By significant association:—
 - of membership in an Individual Whole,..... *Synecdoche* (Part and Whole).
 - of membership in a General Class,..... *Synecdoche* (Genus and Species).
 - of individual with the Type of its Class,..... *Antonomasia.*
 - of accompaniment or sequence. *Metonymy* (Sign, Cause).
 - of fancied sympathy or participation,..... *Transferred Epithet.*

II. Modal Figures.—Accentuated statement of propositions by significant departure:—
- 1. From the normal Indicative of dispassionate statement,.... *Interrogation, Exclamation.*
- 2. From the normal Third Person for the inanimate and the absent,..... *Apostrophe.*
- 3. From the normal notes of Time and Distance,..... *Vision.*
- 4. From the normal correspondence between statement and its intent,
 - Statement significantly stronger than the intent,..... *Hyperbole.*
 - Statement significantly weaker than the intent,..... *Innuendo.*
 - Statement significantly negatory of the intent,..... *Irony.*

III. Sentence and Paragraph Figures.—Significant coördination and gradation of members (terms or propositions):—
- 1. Coördination, members isometric,..... *Balance.*
 - members merely similar,..... *Parallelism.*
- 2. Gradation, ascending series,.... *Climax.*
 - descending series,..... *Anticlimax.*

Up to this point our progress seems tolerably sure. But beyond there stretches an uncertain

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region, whose boundaries on our side appear vague and shifting. I cannot, for example, at this stage of the discussion be quite sure whether the last group should not be enlarged so as to include such artifices as Suspension and Inversion, characteristic of the Periodic Structure, and Zeugma, of the Condensed Structure;—or whether the arts of Exposition —Iteration, Illustration, and Exemplification— are artifices in any such sense as to warrant the formation of a superior group of Figures of Discourse;—or if so, where to draw the line between these and the purely Logical Figure of Syllogism. Yet of one of these, Iteration, has not Carlyle somewhere affirmed that it is the only Rhetorical Figure of any value,— worth more than all the rest together?

A word more remains to be said concerning a few very common and very convenient terms, in their relations to the above scheme. Most of these will need a new definition to rescue them from perplexing vagueness. The term Figure is the most shifting of them all. It is sometimes the most general term, and includes all others, as in our own use above. But more commonly it seems to include the Imaginative Figures only, I. 2, 3; and II. 2, 3. Such at least would seem to be the accepted meaning of the phrase Figurative Language. The term Trope is loosely used as synonymous, or nearly so, with this last. There is, however, an unmistakable tendency to limit the term to Figures reduced to their smallest dimensions,—the result, perhaps, of a half-conscious remembrance of the ancient definition. The term, at present nearly worthless save as a loose synonym, might well be restored to valuable service by re-defining it both in quality and dimension, as an Imaginative Figure couched in a single word, or at most a compact phrase. This would limit it to group I. and would exclude Antithesis and Simile. The term Imagery is even more perplexing. It is used, on the one hand, to include "comparisons and contrasts of every description, as well as every kind of picturesque circumstances,"—a range far greater in this last direction than our entire scheme allows. On the other hand, some would limit it to "pictorial similitudes," *i. e.* to Simile and Metaphor when these call up visual images. My own suggestion would be to give it a range upon the scheme inclusive of I, 2 and 3, and to limit it in quality to the play of the visual imagination. A term is greatly needed to designate what I have provisionally called the Imaginative Figures;—a term which shall exclude all merely outward and material (i. e. the so-called *real*) comparisons and contrasts, and shall include all species that depend for their discernment upon the poetic imagination. I might almost as well have called them the poetic Figures. But this, as well as many other points, must await the result of future discussion, which it is the object of this paper to elicit, and which, it is hoped, may lead to a lasting reorganization of this central department of Rhetoric.

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KNAPP'S SPANISH ETYMOLOGIES.

II.

Finca, real estate. [*Fincar*, fr. L. *ficare*= *fieri*.]—There is no Latin verb *ficare* apart from such compounds as *pacificare*, nor is it equal to *fieri* even in compounds. Sp. *fincar* (It. *ficcare*) is probably from *figicare*, formed upon *figere;* cf. L. *fodicare* from *fodere*. Ulrich favors a *ficticare*.

Fonda, hotel. [Arab. *fondoc*, fr. Gr. πανδοχεῖον.]—L. *funda*, 'sling' 'purse'; in Middle Latin, 'a meeting place for merchants'. The meaning is developed in exactly the same way as in Fr. *bourse*, 'purse' and 'exchange'.

Gallego, Galician. [L. *Callaicus*.]—The most usual Latin form of the word is *Gallaecus*, from which the Sp. is derived.

Ganar, to gain. [Arab. *ganímé*, booty, *gánam*, sheep?]—Probably from *gana*, 'desire', which is itself of doubtful origin (Professor Knapp offers no etymology for it).

Goce, enjoyment. [L. *gaudium*.]—From *gozar* (for ety. of *gozo*, see foot-note, col. 235). L. *gaudia* (n. pl.) gives Sp. *joya*.

Gozne, hinge. [Arab. *gosn*, branch, leaf.]— Probably from L. *contus* (Gr. κοντός), 'pike', 'spit'. In the preface, p. vi, Prof. Knapp remarks: "*gozne*, we are told, is the Ital. *gonzo*, the Fr. *gond*, from the L. *condus* (from *condĕre*, to fit)". He seems to have simply misread *condus* for *contus*, in Diez's article on *gonzo*.

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GUIÑAR, to wink. [Teut. *winkjan*.] Diez rejects the ety. *wenkjan* on good grounds, and favors O. H. G. *ginên*.

HASTA, up to, until. [Arab. *hatta;* Port. *até* (Read *até*).]—Probably from Sp. *hácia*, 'towards', (L. *facia* for *facies*) + *ata* (Arab. *hatta*), 'until'.

HATO, bundle of clothes, chattels, cattle. [Should be written *ato*, from *atar*.]—The Port. form is *fato*, showing that the Sp. initial *h* is organic. *Hato* answers to O. H. G. *fazza*, 'bundle'.

HE, behold. [Old Sp. *fe=ve*, imper. of *ver*.]—Here correctly explained; but in the Grammar (p. 165, rem.) *he* is treated of in connection with the uses of *haber*, as follows: "In the personal verb, the imperative singular *he* for *habe*, and popularly *hed* for *habed*, still survive with the adverbs *aquí*, here, *ahí* and *allí*, there".

HERENCIA, inheritance. [L. *hereditantia*, fr. *hereditans*.]—This is the correct ety. for Old Sp. *heredanza*. Intervocalic *d*, being here complicated with *t*, has persisted in all the words of this group, cf. hered*a*d, hered*a*r, hered*e*ro. *Herencia* is a direct formation from L. *hered-em*, in imitation of third conjugation participial derivatives such as *creencia* (cf. loss of intermediate *d*), *temencia*, etc.

HIDALGO, nobleman. [Old Sp. *fidalgo*, L. *fi* (lius) *Italĭcus*, one having the *jus Italicum* or Roman citizenship.]—In the Grammar (foot-note p. 47), this word is explained as follows: "*Hidalgo* is the word *Italicus* (like *galgo* from *gallicus*, *sirgo* from *sericus*) with the aspirate '*i* like *huevo* from *ovum*. This early aspiration of the initial seems to have suggested the popular makeshift *fiio dalgo* of the middle age, to explain the forgotten *italĭco* or *ital'co*."

The fact that the word *hidalgo* does not occur in the *Poema del Cid*, in which it might so naturally be expected to appear, is pretty conclusive negative evidence of its later formation. The ancient *fijo dalgo* is without doubt a genuine guide to the true etymology, *hijo de algo*.

HUECO, hollow, empty. [L. *hiulcus*.]—From *huecar* (in *ahuecar*), L. *occare*, to harrow, dig out.

LEJOS, far distant. [L. *laxius*, comp. of *laxus*.]—L. *laxus*.

LOSA, slab, tombstone. [Same as LOZA with Andalus. pronun. L. *lutea*, sc. *tellus*.]—*Loza*, 'earthenware'=L. *lutea;* but *losa* answers to Provençal *lausa*, from L. *laudes* (Pr. *s*=L. *d*). The meaning was thus primarily 'epitaph'; then 'memorial slab' as inserted in the pavement of churches; finally 'paving tile'. Mod. Sp. *laude* (*mot savant*) means distinctively 'tomb-stone.'

MADRUGADA, early morning. [L. *mature*+*ficata=facta*.]—Fem. p. p. of *madrugar*.

MADRUGAR, to rise early. [L. *mature*+*ficare=fieri*.]—Answers to a derivative in *-icare* (not *-ficare*), *maturicare*, from *maturus*, 'seasonable.' Derivatives in *-ficare* terminate either in *-ificar* or in *iguar*, cf. *pacificar*, *apaciguar*.

MAIDO, mewing (of a cat). [L. *vagĭtus*.]—The correct L. *vagītus* would conform to the requirements of the accent, and initial *v* : *m* is not impossible; but the word *maido*, like Sp. *maullido* and Fr. *miauler*, is doubtless onomatopoetic.

MEDRAR, to thrive, prosper. [L. *meritare*, by transp. of *r* ' *t*.]—From L. *meliorare* (*melrar: meldrar: medrar*). *Meritare* is unsatisfactory for the meaning.

MUECA, grimace. [Originally term used in caressing children as in Catalan still, for *boca*.]—If by this it be intended to connect *mueca* etymologically with *boca*, it should be remarked that *mueca* is kindred with the widely occurring stem *moc*; cf. Fr. *se moquer*, Eng. *mock*, etc.

MUSTIO, withered, musty, sad. [L. *mustius*, transpos. of *mussitus*, fr. *mussare*.]—Prof. Knapp gives only the definition 'sombre' 'gloomy', and apparently associates these with the meanings 'to murmur,' 'be afraid' of L. *mussare*. This would be doing violence to the sense as well as to the form of the p. p. *mussatus*. Sp. *mustio* and It. *muscio* are doubtless, as Diez suggests, from L. *mucidus*, 'mouldy.'

MOMIA, mummy. [Ital. *mummia*=Arab. mûmĭya, fr. mûm, wax.]—Prof. Knapp seems to have inadvertently substituted the word 'Arabic' for 'Persian' in Diez's explanation ="*vom gleichbed. pers.* mûmijâ, *dies von* mûm *wachs*."

NATA, cream. [L. *nata* (res), what arises.]—Probably from L. *natta*, regarded as the 'coating' of the milk. For the *n*, cf. Fr. *natte*. (Rönsch objects to this etymology, Rom. Forschungen, I. 442 ff.)

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NIÑO, NIÑA, m. and f., child [L. *minĭmus*; by inv. *mimno* = *ninno*.]—More probably from the lullaby formula, *ninna-nanna*, 'rockaby baby.'

NOVIO, NOVIA, m. and f., lover, intended husband or wife. [L. *nubius*, fr. *nubĕre*.]—"*Von* novus nova (nova nupta), *nicht etwa von* nubere." Diez.

ORDEÑAR, to milk. [Properly *odreñar*, fr. *odre* or *odrina*; w. *ñ* to disting. fr. *ordenar*.]—A differentiated form of *ordenar*, with specialized meaning.

PAIS, district, country. [L. *pagus*,]—L. *pagensis*.

PASAPORTE, passport. [*Pasa*, go on+*porte*, fr. *portar*.]—The latter half of the compound is from L. *portus*, 'port,' and stands in the relation of object to the first.

PASEAR, to walk up and down. [*Pasco*].—PASEO, a walk. [*Paso*.]—*Pasear* is a denominative from *paso* (as if from *passus*, *passicare*). *Paseo*, on the other hand, is derived from *pasear*.

PATILLA, a little foot, spike, trigger, pl. side-whiskers. [L. *pacta*, neut. pl. from *pangĕre*.]—Dim. of *pata*, 'foot,' which is probably an imitative word; cf. Gr. πατεῖν, 'to tread,' Fr. *patte*, Germ. *Patschfuss*, Eng. *pat*, *patter*.

PATIO, court-yard. [L. *spatium*.]—*Spatium* has regularly given *espacio*. *Patio* is believed to be an African word.

PEDESTAL, pedestal. [L. *pede*-m + Germ. *stand*.]—Due to a misunderstanding of Diez, s. v. *piedestallo*: "*zsgs. mit dem altdeutschen* stal *stellung*, *stand*."

PEÑA, rock, cliff. [Gael. *beinn*, mountain; Armor. *penn*.]—From L. *pinna* (*penna*,) 'pinnacle'. "*Das celt.* pen '*kopf*,' '*gipfel*,' *wäre sicher masculin geblieben*." Diez.

PESCUEZO, neck. [L. *post*+*capĭtium*, *cautio*, *cozo*=*cuezo*.]—A compound of *post* and *cuezo*=L. *concheus*; cf. It. *coccio*, *coccia*.

PESTAÑAS, eyelashes; *sing.*, a fringe, edge. [L. *postanea*, neut. pl. fr. *post*.]—A derivative from Sp. *pista*, a trace, strip (Fr. *piste*); cf. It. *pistagna*, which precludes L. *postanea*.

PIEZA, piece. [L. *pittacia*, pl. of—*ium*.]—Sp. *pedazo* is fr. *pittacium*, but *pieza*, like Fr. *pièce* and It. *pezza*, is probably from Gr. πέζα, 'foot'.

PIAR, to pule, chirp. [L. *pipare*.]—An imitative word; cf. It. *piare*, Fr. *piailler*. So PITAR [L. *pipĭtare*, fr. *pipare*,] and PITO [*pipar*].

PORTUGUES, *Portuguese*. [*Portuensis*, fr. Portus (Oporto).]—Syncopated form of Old Sp. *portogales* (Poema del Cid), Middle Latin *portogalensis*.

PRENDA, pledge. [The verbs used in Spain are *empeñar* (pignus), to pawn, and *sacar de prenda* ou *empeño*, to reclaim; so that I consider *prenda* originally from *praeda*, booty, in the sense of prize, and not from *prender*. See *presa*.]—From *pignora* (pl. of *pignus*), *penra*: *pendra*: *prenda*; under influence of *prendar* (L. *pignorare*).

PREÑADO, big, replete. [*praegnans*.]—L. *praegnatus*, 'pregnancy' has given the Sp. noun *preñado* (same meaning), the resemblance of which to a passive participle has led to its use as an adjective.

QUICIO, hinge. [L. *quiritus*.]—Ety. unknown.

RABIA, rage, [*rabida*, neut. pl. of *rabidus*.]—L. *rabies*.

RAZA, race. [Fr. *race*; L. *radix*.]—O. H. G. *reiza* 'line.'

RECINTO, precinct. [L. *præcinctum*, fr. *præcingĕre*.]—L. *recinctum*.

RECIO, stout, rude. [L. *rapticius*, fr. *raptus*.]—L. *rigidus*.

REJA, grate, grating. [L. *regula*.]—Prof. Knapp combines under *reja* the definitions 'iron bar' and 'grating' thus evidently confounding two Sp. homonyms, viz., *reja*, from L. *regula*, 'bar,' which in Spanish seems to have survived only with the meaning of 'ploughshare'; and *reja*, from L. *reticulum*, 'net,' in the sense of 'grating'. A similar, but even more obvious, confusion occurs under the word REAL, which is defined as '*regal*' and '*real*'. L. *regalis* is here offered as the sole etymology, no place being made for *realis* (from *res*).

REORGANIZAR, to re-organize. [L. *reorganizare* to retune, fr. *organum*.]—Sic!

RESPUESTA, response. [L. *responsita*, for *responsio*.]—Sp. *respuesta*, It. *risposta* exhibit confusion between the Latin participles *responsa* and *reposita*.

RESTREGAR, to rub back and forth. [L. *re*+*ex*+*fricare*.]—L. *re-extricare*.

RETAL, remnant, clipping. [L. *raptale*, fr. *raptus*.]—From Sp. *retallar* (L. **re-taleare*, fr. *talea*), 'to cut off;' cf. Fr. *retaille*, *retailler*.

RETO, challenge, threat. [Old Sp. *riepto*=L. *repĕto*, I demand satisfaction.]—From *retar*, 'to accuse,' 'threaten,' L. *reputare*.

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RETOZAR, to frolic, romp. [*tost-are* fr. *torrēre*.]—Sp. *tozar*, 'to butt,' 'push,' from *tozo*, 'low in stature,' 'stumpy,' L. *thyrsus*, It. *torso*.

REYERTA, strife, quarrel. [L. *rixatoria*, pl., by metath.]—Sp. *reyertar*, 'to contend obstinately,' from *yerto*, 'rigid.'

SAGUNTO, Saguntum. [Gr. *Ζάκυνθος*.]—*Σάγουντον*.

SALPICADO, sprinkled. [*Salpicar*, L. *salsus*+*picare*, to daub with brine.]—Like the Fr. *saupoudrer*, literally 'to powder with salt,' Sp. *salpicar* means primarily 'prick with salt'.

SAYAL, tunic. [L. *sacculus*.]—From Sp. *sayo*, 'mantle'.

SAYO, mantle. [L. *sagum* or *saccus*?]—L. *sagum*.

SENCILLO, simple. [L. *simplĭcillus*, dim. of *simplex*.]—L. *singellus* for *singulus*.

SOBRE, on, upon. [L. *super*.]—L. *supra*.

SOMBRA, shade, shadow. [L. *solis umbra*; Alex. *solombra*.]—For *so-ombra*, from *sub-umbra*. *Solombra* in Alex. is probably for *so l'ombra*.

SOSEGAR, to quiet, [L. *sub-siccare*.]—L. **sub-sĕdicare*, causative of *subsidere*.

TINO, shrewdness. [*tenus*, a snare.]—Sp. *atinar* 'to hit the mark,' probably from L. *ad tenus* (cf. Port. *até*, 'up to').

TOMAR, to take. [Unknown]—This is the only word in the vocabulary which Prof. Knapp marks as "unknown," although in numerous cases no etymology is offered. *Tomar* is believed by Diez to be of Gothic origin. Settegast attempts to derive it from L. *mutuare*.

TRAJE, dress, garment. [L. *tractĭcum*, fr. *tractum*, flowing robe.]—From Sp. *traer*, 'to wear,' with inserted *j* (Middle Latin *tragere*), to prevent the hiatus.

TRASQUILAR, to clip, shear. [Older Sp. *tresquilar*, fr. a form *trixinare*? fr. Gr. *θρίξ*, *τριχος*.]—Ety. unknown.

TREPAR, to climb. [Teut.; Ger. *treppen*.]—There is no German verb *treppen*. Read *Treppe*.

TROCAR, to barter, exchange. [L. *torquēre*?]—Ety. uncertain. Diez favors *travicar*, from *trans* and *vicis*.

TROPEZAR, to stumble. [*Tropeza*.]—Diez derives this word from *tropa*. Mussafia would connect it with the stem *top*, 'block.'

VALIDO, favorite. [Arab. *walidé*.]—P. p. of *valer*. Arab. *w* is treated in Sp. like Germ. *w*, i. e., it becomes, as a rule, *gu*; cf. Prof. Knapp's own ety. of *Guadalquivir*: [Arab. *wadi*+*al-kebîr*, the great river].

VARON, man, hero, baron. [L. *vir* with aug.]—Diez derives this widely occurring Romance word from O. H. G. *bero*, 'bearer' (*beran*, 'ferre'). Settegast believes *baro* to be a native Latin word, not a reflex of the Romance forms.

VERANO, summer. [L. *ver-anus*, adj., true spring, or *estío* L. *aestivus*; see *primavera*.]—Immediately preceding, in the vocabulary, stands the Latin phrase *vera effigies*, translated "true image;" but by 'true spring' is here doubtless to be understood 'spring proper,' which latter mode of defining *ver-anus* would have precluded the suspicion that *verus*, 'true' and *ver*, 'spring' had been confused in the explanation.

Among a few points touching the *definitions*, which, though not falling strictly within the scope of this study, might appropriately be mentioned here, I will call attention to a single one, as showing how a scholar so thoroughly conversant with Modern Spanish as Professor Knapp undoubtedly is, may nevertheless occasionally be caught tripping. On page 46, l. 473 of the text, it reads: "Los voluntarios recorrieron aquellos alrededores, *se hicieron vejigas en los piés*, y no encontraron nada." The word *vejiga* (L. *vesica*, 'bladder,' 'blister') is defined in the vocabulary as follows: "*vejiga*, *n. f.*, bladder; *hacerse v—s en los piés*, to put wings to their feet, to be nimble." The italicized clause cited above, to which this explanation is intended to apply, means, on the contrary, simply 'they *blistered* their feet.' Instead of this very obvious, literal and prosaic rendering of the phrase, Professor Knapp has evidently, by a vivid play of the imagination, fancied the fastening of bladders to the feet to be, in Spanish, in some way figuratively regarded as conducive to the speed of the runner. After so lengthy a criticism of one of the features of Professor Knapp's Spanish course, I cannot refrain from renewing, in conclusion, my opening expression of appreciation of its marked excellence in other respects. The Grammar and Readings afford the best introduction with which I am acquainted, to the practical study of Spanish. In the Grammar a

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promise was made that a second series of exercises would be found at the end of the Readings. This proposed extension of the exercises, which would be extremely useful, is unfortunately not to be found there, nor is its absence even mentioned. Professor Knapp was also compelled, in view of the unexpected bulk of the vocabulary, to withold an introduction which he had prepared, treating historically of the languages of the Peninsula and their dialects, and of the phonetic laws governing the hispanicizing of Latin words. In undertaking to deal with so difficult and delicate a subject, Professor Knapp will doubtless appreciate the fact that in the published works of a scholar occupying a professor's chair in so distinguished a seat of learning as Yale University, the fair name of American scholarship is conspicuously involved.

H. A. TODD.

The Literary Relations of England and Germany in the Sixteenth Century. By CHARLES H. HERFORD, M. A., Cambridge: At the University Press, 1886, pp. XVII, 426.

The literary relations of England and Germany in the sixteenth century prove to be, under the hands of Mr. Herford, a larger and more important subject than the most of us, probably, have hitherto supposed. That there were such relations, or in other words, that the influence of Germany upon literary England did not begin with the Werther period is, of course, no new doctrine. It is probable, however, that most students of English literature, if asked to enumerate tangible evidences of such influence, would, after mentioning Marlowe's *Faustus*, Barclay's *Ship of Fools* and perhaps Decker's *Gul's Horn-booke*, find it convenient to pause and consider. Mr. Herford has attempted to examine the whole volume of literary commerce of which the three works named were the most conspicuous importations. His task is admirably performed, and students in this field certainly owe him something more than the abstract gratitude which we may all be assumed to feel towards the doers of good work everywhere. For much of the material studied and reported upon by him is difficult of access, some of it consisting of rare old prints that have not been re-issued, and some of it even of manuscripts that were never printed at all. Among German scholars the author acknowledges especial obligations to Scherer, Erich Schmidt and Goedeke, both for the stimulus of their method and for the results of their researches. In general the German material dealt with by Mr. Herford is better known and more easily obtainable than the English. The work is divided into two parts, in the first of which, consisting of three chapters, are discussed a variety of minor facts which come properly within the purview of the subject, but which at the same time are of almost inappreciable influence upon the general current of English letters. Thus we have a chapter upon the lyric poem, another upon the polemical dialogue and a third upon the Latin drama. The method adopted is first to discuss the literary type and its prominent representatives in Germany, and then to pass to England for the purpose of considering, first, translations and confessed imitations and, secondly, such English works as suggest "Dutch" influence without openly acknowledging it. In general, it appears that the lyric products of Germany during the Reformation epoch awakened but little interest across the sea.

The *Meistergesang* was not responded to at all, although, as Herford acutely suggests, the germ of it existed in the annual performance of Mysteries by the English guilds. Somewhat different was the case with the Lutheran hymnology, a very creditable anthology of which was furnished (1524-1531) by Miles Coverdale's *Goostly Psalmes and Spiritual Songs*. Several of Coverdale's hymns, including his version of *Ein' feste Burg*, are treated by Herford at some length as to both sense and meter and a complete list of them is subjoined in which their separate correspondences with German *Kirchenlieder* are noted wherever such correspondences have been discovered. The second chapter, which treats of the polemical dialogue, is mainly devoted to the *Rede me and be not wroth* or *The Burial of the Mass*, which appeared in 1528 as the joint work of William Roy and Jerome Barlow. Roy and Barlow had been Franciscans at Greenwich, from which, about 1525-7, they escaped to

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Strassburg, where they commenced waging literary warfare upon Wolsey and English Catholicism. Their dialogue, *The Burial of the Mass*, which was based upon Niclaus Manuel's *Die Krankheit der Messe*, brought various others in its train, so that the type became a favorite one for the purposes of theological warfare. Chapter III., one of the most interesting in the volume, is given to the Latin drama. Here, as before, Englishmen appear as followers and continuators of the German humanists. But if this thought should prove painful to British patriotism anywhere, it is of course open to reply that the real English genius of the sixteenth century had other work in hand than Latin dramas.

In the second part of his work our author considers those several groups of literary and sociological phenomena which are suggested to the mind by the names *Faustus, Ulenspiegel, Narrenschiff and Grobianus*. Each one of these, but more particularly the first and third, acquired great vogue in England. Under the heading "Faustus Cycle," Herford discusses not only Marlowe's play and various other works in which a Faust-motive shows itself somewhat clearly, but also a number of products that are connected with Faustus only by the thread of magic or deviltry. Thus the legends of Fortunatus and the like and a considerable volume of witch-literature come in for treatment. The "Ulenspiegel-Cycle" is made to cover the whole copious literature of *Schwänke* as developed at home and reflected in England. Markolf, the Kalenberg Pfarrer (cf. Goedeke I § 106), and Ulenspiegel himself, each gave birth to English progeny. Traces of the former are slight and uncertain, but Herford, with characteristic thoroughness, devotes several pages to them. The Kalenberg Pfarrer was translated about the end of Henry VIII's reign, the English version receiving the name *The Parson of Kalenborow. Ulenspiegel* was first done into English by William Copland who called his hero *Howleglass* (ca. 1550) and in due time "Owlglass" became a popular figure and lent some traits to Robin Goodfellow and Friar Rush. A greater favorite than any of these, however, was the *Ship of Fools* "which," says Herford, "shared with no second English book the privilege of being read a century after it was written." It furnished "motives" for several satires which in their various forms rang changes upon the theme: *Stultorum infinitus est numerus*. Most important among them were *Cock Lorell's Bote* (ca. 1510), the *Bowge of Court* and the *Hye Way to the Spittel House*. The last chapter in the book, dealing with the subject of Grobianism, might have been headed "the boor-cycle." It is occupied with a discussion of Dedekind's *Grobianus* and the *Gul's Hornbooke*.

I have thought that this notice would best serve its purpose if it simply indicated what ground is traversed by the author. The book is one which will recommend itself to every student. Throughout, it is the product of careful scholarship and of fine literary skill. Mechanically, too, it is worthy of the famous press from which it comes.

CALVIN THOMAS.
University of Michigan.

Romanisches und Keltisches. Gesammelte Aufsätze von HUGO SCHUCHARDT. Berlin, Verlag von Robert Oppenheim, 1886.

This book, which is simply a collection of literary and scientific articles published during the last fifteen years, affords new proof of the unusual versatility that characterizes the author of the *Vocalismus des Vulgärlateins*. The essays, seventeen in number, appeared originally in the *Allgemeine Zeitung*, *Im neuen Reich* and the *Neue Freie Presse*; they treat of all manner of subjects, from Welsh metres to Italian poets, ancient and modern. Most of them may be called popular in that they seem intended as much to entertain as to instruct; they demand, however, on the part of the reader, a good previous acquaintance with the points discussed.

The various themes were suggested chiefly by passing events. On hearing Suppé's famous opera Schuchardt conceives the idea of writing an account of Boccaccio and the rise of the Italian *novella*. A visit to the south of Italy calls forth a vivid picture of ancient Roman life, as deciphered from the inscriptions on the walls of Pompeï. While looking about his library for something to read, the author stumbles upon

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a Portuguese novel by Julio Diniz; he finds it interesting, and gives us a description of it. A prolonged study of modern Italian literature results in articles on the Roman satirist Belli and the lyric poet Stecchetti. For an account of the legend of the Three Rings in its three different forms, the Persian, the Jewish, and the Christian, we are indebted to an omission in Tobler's edition of *Li dis dou vrai aniel*. An interesting study of the metaphors of love, both in verse and in prose—which is considered as another form of poetry—was written to supplement Brinkmann's *Thierbilder der Sprache*.

Several essays—those on Ariosto, on Calderon on Camoens and his great epic poem embracing the whole history of Portugal—were composed for anniversary festivals. In the study of Ariosto that poet is briefly compared with Goethe. Another chapter is devoted to Goethe's criticisms of Calderon's works, his great liking for them, and his estimation of the influence they exerted on German dramatic art; the strong sympathy Goethe felt for a man so different from himself is explained by the love of the supernatural, which was common to both, although its manifestations differ widely in the two authors. We find in another anniversary paper an emphatic contradiction of Ticknor's statement that Calderon's plays do not reflect truly the Spanish character of the time when they were composed. Indeed, in all these literary articles Schuchardt seems disposed to resent any unfavorable comment on the writer he is studying: he puts himself so completely in sympathy with his author that he sees with his own eyes all the man's environment and feels in his own heart all the emotions that moved him to write. His style is enthusiastic, picturesque, sometimes flowery, but never displeasing. While avoiding all appearance of pedantry, he displays an erudition that is wonderful in its breadth and thoroughness. Another quality that distinguishes him is freedom from local prejudice: in a notice of Comparetti's *Virgilio nel medio evo* he expresses wonder that the word "classic" should ever have been applied to the works of Gottfried von Strassburg and Wolfram von Eschenbach; elsewhere he draws a comparison, by no means favorable to the poetry of his own country, between the laws of rhyme and metre in France and Italy and those that prevail in Germany; in describing the projected establishnent of a Diez Fund, to encourage work in the domain of Romance Philology, he suggests that Rome would for political reasons be preferable, as seat of the enterprise, to Berlin, the city first chosen. He pleads elsewhere for the separation of French and English studies in German schools, and for the further cultivation of French, even at the expense of English. *Das Französische im neuen deutschen Reich*, written immediately after the Franco-Prussian war, is an impartial study of the dialects of Metz and Steinthal,—the two principal branches of the Lorrain spoken in the newly annexed German territory,—their relation to other French dialects and to the German, and the chances of their survival; it contains also an account of the unsuccessful attempts of the French goverment to make the use of the French language general in Alsace.

By far the longest and perhaps the most important article is the one called *Keltische Briefe*. It consists of several letters to the *Allgemeine Zeitung*, describing the author's seven weeks' sojourn in Wales, where he visited Caernarfon, Rhyl, and Bala. From Caernarfon he went to see the great *Eisteddfod*, or contest of literature and music, at Pwllheli. He gave himself out as a German Professor who understood Welsh but no English; in this way he became intimate with the people wherever he went, and contrived, during his whole stay, to speak nothing but the language of the country. Everywhere he was kindly received. The Welsh have, it appears, preserved the old Keltic hospitality; they have, however, lost the sentimentality and the impetuosity characteristic of their race, and are, except in matters touching religion or their nationality, a thoroughly cool-headed, unimaginative, practical people. This change Schuchardt attributes largely to the influence of the severe non-conformist religion, which has gained such complete mastery over the Welsh that it tends to choke out the more generous impulses of their nature. The ancient language is assiduously cultivated, and an abundance of literature is produced in it every year; but the study of it has not been directed hitherto by scientific

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principles. Strange to say, lyric poetry is the only kind that has ever flourished in the home of the Arthur cycle. Both the new style of verse, simply rhymed, and the extremely difficult old style, comprising a complicated system of alliterations and unaccented rhymes, are used by the poets of to-day. Schuchardt counsels all Keltic scholars to direct their attention especially to the living idioms; he advises in particular a study—never seriously attempted hitherto—of the various Welsh dialects, which differ considerably among themselves.

CHAS. H. GRANDGENT.
Harvard University.

Grundriss zur Geschichte der Angelsächsischen Litteratur, Mit einer Uebersicht der Angelsächsischen Sprachwissenschaft, von DR. RICHARD WÜLKER, O. Professor an der Universität Leipzig. Leipzig, Veit & Co., 1885. XII, 532 pp., 8vo.

Prof. Garnett's bibliography of the Béowulf must have been a revelation to many an American student of Anglo-Saxon; much more will the volume now before us surprise those whose horizon in these studies has been circumscribed by American publications, and the few more generally known English and German works and editions that may be found in our College libraries. What Prof. Garnett has so well done in the way of supplying an exhaustive bibliography for one poem, Prof. Wülker has endeavored to do for the entire literature of the Anglo-Saxon period. The imposing array of material here brought together will not only excite admiration for the industry of the compiler, but will also contribute to a wider acceptance of the fact that there is a literary history of these early times; that in the prose and poetry of our earliest English ancestors are involved questions of national growth in thought and in sentiment full of interest and of intricacies that deserve the best attention.

A glance at these pages will recall the words of Prof. ten Brink in the preface to his 'Early English Literature': "The beginner needs a guide in the labyrinth of literature concerning literature; * * the scholar will wish to know the proofs supporting the views presented, and will not always find his wishes satisfied. I hope to meet both requirements in a special brochure with the title, 'Manual to the History of English Literature.'" In the uncertainty of a speedy fulfillment of this promise it is particularly advantageous to the wider and more effective use of Prof. ten Brink's first volume, that the above needs are in great measure met by Prof. Wülker's Outlines, for it must be specially observed that these biographical lists on the various topics falling within the scope of the subject, are *informed* with a brief critical and historical commentary in which the author at times even warms into earnest and profitable discussion.

It is moreover to be hoped that these suggestive pages may enforce a lesson that Prof. Garnett's bibliography was fitted to teach indirectly, with respect to the selection of texts for ordinary class-work. The fallacy of a too exclusive employment of the text of the great epic for every variety of purpose in elementary courses in Anglo-Saxon, has been emphasized again and again. Where the allotment of time to these studies is quite limited, as it yet is in most places, the teacher will do well to strike the Béowulf from the list of subjects recurring at short intervals. The most liberal reading of prose and of less comprehensive poems should precede the study of the Béowulf, as at all times the doctrine in disciplinary work should be *experimentum in corpore vile*.

Theodore Parker once said that "the hardest way of learning is by easy reading;" it is the implied converse of this truth, that the easiest way of learning is by hard reading, that the true scholar soon learns to accept. In the English student's task of making himself familiar with the present state of his science, and its historical antecedents, Prof. Wülker's book will prove a *vade mecum* for a phase of his studies that has its traditions in foreign countries, and in which he is therefore particularly in need of such an expository guide.

It were not difficult to find fault, at a number of points, with the plan according to which the material has here been arranged and classified; but we feel more inclined to thank Prof. Wülker for the goodly degree of logical consistency and order in which he has drawn this first outline of a complex subject, being assured that a second edition will bring more correc-

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tions in this regard than any reader, who at best can not have greater solicitude for the character of the book than the author himself, would find it easy to suggest. We shall doubtless have a re-arrangement of many chapters, so that much of the repetition unavoidable with the present plan, will be obviated.

The bibliography of a live science is, of course, made incomplete by the very act of publication; the "proof" can not be read without experiencing the necessity of inserting new items that have accumulated while the "form" has been set up; and this accumulation of additional matter goes on, making necessary, ever and again, appendices and new editions. One such appendix already accompanies this first edition, in which the subject is brought down to the date of the completed volume, and we hope for an acceptance of this work that may soon make possible a second edition in which the newly contributed matter may find proper incorporation. For the period now covered by this volume it is remarkably full and near completeness. Few books and treatises have escaped the industrious search of the author. Prof. Wülker has doubtless made the most extensive personal examination of this material of which any modern scholar can boast, and his account, therefore, of rare and of generally inaccessible works, will be found to possess a high value. Of less known treatises I notice the omission of Ebenezer Thompson's "The Archaic Mode of expressing numbers in Anglo-Saxon" (J. Russell Smith); and upon examination it may also appear desirable to give a place to another volume by the same author, entitled, "German-English Analogies." At p. 78, §141, it would be in place to insert: "The Coronation Service, or Consecration of the Anglo-Saxon Kings, as it illustrates the Origin of the Constitution." By Thomas Silver, Oxford; printed by W. Baxter, for J. Parker; and J. Murray, London; 1831. Mention might also be made of the design once entertained by the Grimm Brothers of publishing the Judith and the Genesis (Preface to "*Die beiden ältesten deutschen Gedichte aus dem achten Jahrhundert: Das Lied von Hildebrand und Hadubrand, und das Weissenbrunnen Gebet zum erstenmal in ihrem Metrum dargestellt und herausgegeben durch die Brüder Grimm. Cassel, bei Thurneisen, 1812*").

I think that it will be found that Prof. Wülker has at times dealt too sparingly with "reviews." In the case of a work like Leo's *Glossar*, for example, the opinion of able reviewers is of prime importance. (For reviews of Leo see Sievers, *Anglia* II, 526 f; Zupitza, *Jenaer Literaturzeitung*, 1877, 297 f; Henrici, *Archiv für das Studium der neueren Sprachen*, vol. 61, 336 f).

In the matter of minor details attention may be directed to a foot-note at page 426. The author has here apparently forgotten that the Cotton manuscript of the Boethius, in its present condition, begins with the words *unclænan stowe* (Fox, p. 10, l. 15), and that the variant readings in the transcript of Junius are, therefore, our ultimate source for the Cottonian passage in question. A personal examination of the manuscripts enables me to give the facts in full: The Bodl. MS. reads, "*and ȝeworhte hi eft to leoðe*" which is unchanged in the transcript of Junius. The Cottonian reading in the margin of the transcript is, *þa ȝeworhte he hi efter to leoðe;* Rawlinson merely changes to *leope*. Fox, therefore, in transmitting the Cottonian reading of Junius erroneously omits *to*. An indication should have been given at page 13, that the "*Certaine Prayers of the Saxon times*" are not strictly Anglo-Saxon, but have been taken from the *Ancren Riwle* (*Beiträge* I, 72, and *Jahrbuch für romanische und englische Sprache und Literatur*, III (1876), 197, note).

The author does not appear to have made the most of Cockayne's "*erklärung*" of *Wergulu* (p. 352). Why not understand Cockayne to be giving in "*varrjus*" a fair phonetic spelling of the popular pronunciation of *verjuice?* On account of the scarcity of grapes in England the condiment of which the use had been introduced from France, came to be made of the crab-apple. One might suppose that the tree bearing this fruit acquired an additional name from this new product. In this connection one may think of *Verges* in *Much Ado about Nothing*, whose name is explained as "a corruption of verjuice," and "who fancies that he emulates his 'partner' Dogberry in official austerity and *crabbedness*." The form *Wergulu*,

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however, still remains a puzzle. It is clearly not to be identified with *verjuice*, nor is *wharre* the same as *verjuice*. For *wharre* notice Marshall, "The Rural Economy of Yorkshire" (The English Dialect Soc., series B, "Reprinted Glossaries") p. 43, s. v. *wherry*, and Ray's "Collection of North-Country Words" (same series) p. 73, s. v. *wharre*, and compare Scotch *whirrock*, *warrock*, *whaurie*, *virrock*, etc.? Is it possible that at this early time we may have in *Wergulu* a form of the present *vergaloo*, *virgaloo*, *vergalicu?*

In a thesaurus of titles, dates etc. and a network of cross-references, misprints are as unfortunate as they are inevitable. A list of *Berichtigungen* clears the text of this work of the greater number of its typographical errors; but some corrections must be made in the list itself: line 4, from below "§105," read §135; line 3, from below, "Bd. 34," read Bd. 24; line 2, from below, "seite 105," read seite 195. Several additional misprints that have been noticed may be given: p. 3, l. 13 "*Danmonii*" read *Damnonii;* p. 92, (5), "Makintosh" read Mackintosh; p. 138 §31, "*ugket*," read *ungket* (Stevens: *ungaet*); p. 142 §38, read—rhythmical peculiarity, not "rythmical pecularity;" p. 213 §154, read—plainest, not "pleinest;" and p. 351 §359 read—Leechdoms Vol. III, not "I."

I would finally venture to assert that the general foreign reader would prefer, for the sake of clearness, in a sentence like, "*Ueber die Homilien wurde bisher überhaupt nichts Eingehenderes veröffentlicht,*" the substitution of the auxiliary *ist* (p. 241 §201). The English reader, at least, is inclined to forget the distinction between *bisher* and *bis dahin*, and to give to the former a temporal force that is relative to the tense of the predicate.

JAMES W. BRIGHT.

FRENCH AND ENGLISH IN THE REALGYMNASIUM.

As French and English have to the German *Realgymnasium* about the same relation as German and French to our American college, a comparison of schedules of two of the most enterprising Gymnasien in widely separated sections of Germany cannot fail to be at least suggestive. The material given below was mainly gathered in the course of visiting these institutions during the past summer. For many particulars, however, we are directly indebted to Prof. Schmeding, of Duisburg, well known to most of us through his "Klassische Bildung in der Gegenwart." We wish to call attention to two or three features of the schedule given below:

1. That nearly double the amount of time which we devote to German and French, is allowed in the Realgymnasium to French and English.

2. That great emphasis is put upon *written*, and in most of the classes, upon *oral* exercises.

3. That the committing to memory of "gems" of French and English poetry is considered of great importance. It is time to say that this last is too sadly overlooked in American education, and most sadly of all in our early English training. The opinion may be ventured that, in one particular, our American method of differentiating the work (to meet the needs of students in science as well as those in literature, for example) is superior to the uniform curriculum of the Realgymnasium.

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Dr. Steinbart, Director.

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Madame de Sévigné's Lettres.
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Reading: Lüdecking II, section 3 (15-20 and poems).
Grammar: Steinbart II, §305-357.

Unter-Sekunda—Dr. Steinbart (4 hrs. weekly).
Reading: Lüdecking II, section 1 (8, 11, 17, 26 and poems).

Ober-Tertia—Dr. Steinbart (4 hrs. weekly).
Reading: Lüdecking II, section 6, III, 1.
Grammar: Steinbart II, §1-120.
Translations from Wüllenweber.

Unter-Tertia—Dr. Mehlkopf (4 hrs. weekly).
Reading: Lüdecking I, speaking-exercise.
Grammar: Steinbart I.

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Quarta—Dr. Mehlkopf (5 hours weekly).
Reading: Steinbart I, speaking-exercise.
Grammar: Steinbart I.

Quinta—Dr. Henning (5 hours weekly).
Steinbart I.

ENGLISH.

Prima—Prof. Schmeding (3 hours weekly).
Reading: Byron's Siege of Troy.
Shakepeare's Macbeth.
Grammar: Gesenius.
Translations from German into English.

Ober-Sekunda—Prof. Schmeding (3 hs. weekly).
Reading and translation from Dickens' Child's History of England.
Grammar: Gesenius.
Transl. from German into English.

Unter-Sekunda — Prof. Schmeding (3 hours weekly).
Reading and translation from Dickens' Child's History of England.
Grammar: Gesenius, Fölsing I.

Ober-Tertia—Dr. Mehlkopf (4 hours weekly).
Repetition of Fölsing.
Reading: Dickens' Child's History of England.

Unter-Tertia—Dr. Sternberg (4 hrs. weekly).
Grammar: Fölsing.
Committed to memory, p. 1-14 from "In the Island."

FALK-REALGYMNASIUM, BERLIN.
Dr. Th. Bach, Director.

FRENCH.

Prima—Dr. Güth (3 hours weekly).
Grammar: Plötz; weekly exercises; short speeches in the French language.
Essays in French once in five weeks.
Reading: Boileau, Mirabeau, Corneille, Racine, Lanfrey.

Ober-Sekunda—Prof. Scholle (3 hrs. weekly).
Grammar: Plötz.
Reading: Procès de Louis XVI.
Molière's Avare.
Exercises (written) every week.

Unter-Sekunda—Dr. Abraham (3 hrs. weekly).
Grammar; Plötz.
Reading: Charles XII, by Voltaire.
Poems of Lafontaine and Béranger.
Exercises (written) weekly.

Ober-Tertia—{Dr. Güth, Dr. Hausknecht} 4 h. w'kly.
Grammar: Plötz.
Reading: Souvestre's Au coin du Feu.
Lafontaine's Fables.
Michaud, Première Croisade.
Exercises (written) fortnightly.

Unter-Tertia—Drs. Güth and Krüger (4 hours weekly).
Grammar: Plötz.
Reading: Duruy's Histoire Romaine.
Committing to memory of French poems.
Exercises (written) weekly.

Quarta—Dr. Glaser (5 hours weekly).
Grammar: Plötz.
Committing of French poems.
Exercises (written) weekly.

Quinta—Dr. Hausknecht (5 hours weekly).
Plattner's Elements. Conversational exercises in connection with the reading, dictations and written exercises.

ENGLISH.

Prima—Prof. Scholle (3 hours weekly).
Grammar: Gesenius.
Reading: Macaulay's Warren Hastings.
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Written Exercises once in five weeks.

Ober-Sekunda—Prof. Scholle (5 hrs. weekly).
Grammar: Gesenius.
Reading: Macaulay's Monmouth.
Sheridan's Rivals.
Written Exercises fortnightly.

Unter-Sekunda—Dr. Scholle (3 hrs. weekly).
Grammar: Gesenius.
Reading: Irving's Columbus.
Southey's Life of Nelson.
Written Exercises weekly.

Ober-Tertia—Dr. Hausknecht (4 hrs. weekly).
Grammar: Gesenius.
Readings: Scott's Tales of a Grandfather.
Written Exercises fortnightly.

Unter-Tertia—Dr. Lachmann (4 hrs. weekly).
Grammar: Gesenius.
Committing of selections from French.
Written Exercises weekly.

M. D. LEARNED.

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BRIEF MENTION.

The Fourth Annual Convention of the Modern Language Association of America will be held at the Johns Hopkins University, Baltimore, on December 28, 29 and 30. On the evening of the 28th an address of welcome will be given by President D. C. Gilman, of the Johns Hopkins University, after which will follow an address by the President of the Association, Franklin Carter, President of Williams College, Mass. On the 29th, the usual two sessions will take place and in the evening a social entertainment will be tendered the Convention. On the 30th, session and excursion to Washington. Papers have been reported by several of the leading modern language Professors both North and South.

Reduced fares on the following Railways have been obtained and orders for tickets are already in the hands of the secretary, Prof. A. M. Elliott, Johns Hopkins University, Baltimore, for distribution to all those who may wish to avail themselves of these lowered rates:

Penna. R. R. Division; Philadelphia and Erie R. R. Division; United R. Rs. of N. J. Division; Philadelphia, Wilmington and Baltimore R. R.; Northern Central Railway; Baltimore and Potomac R. R.; Alexandria and Fredericksburg Railway. Negotiations are in progress for obtaining like privileges on the railways running South and West from Baltimore. Applications for excursion-ticket orders should be made as soon as possible. A printed slip will be sent out shortly, giving all details pertaining to the Convention such as hotels, place of general rendezvous, hours of meeting, papers to be read, etc., etc.

An excellent school edition of Byron's Childe Harold, prepared by Mr. H. F. Tozer, Fellow and Tutor of Exeter College, Oxford, has been published at the Clarendon Press. The book opens with introductory essays, occupying 52 pages, on the "Life of Lord Byron," under which head special sections treat of "His Character," "His Religious Opinions," "His Literary Characteristics," "His influence on Literature," etc. These themes are of necessity discussed in a highly condensed style, but the condensation is that of full knowledge and of clear impressions, resulting, as it must, in a valuable form of suggestiveness. Then follows an "Essay on the Art, Style, and Versification of the Poem," illustrating with ample material the characteristics of the poet's art, his figuration, verse-structure, etc. Finally, the large body of "Notes" (pp. 190-336), placed at the end of the book, gives still better evidence of the editor's purpose to supply to elementary classes that sort of help that they have learned to look for in the series of texts to which Mr. Tozer's Childe Harold belongs, as, for example, the German classics edited by Prof. Buchheim. In clearing up obscure passages involved in peculiarities of grammatical construction, or in historical and mythological allusions, the editor, by usually maintaining uniformity of judgment and fitting moderation in details, has for the better part escaped those puerilities in which "notes" of this class are seldom wanting.

We have received the first two of a series entitled 'University French Texts,' selected by Prof. Ferdinand Bôcher, of Harvard University, and reproducing *original* or characteristic editions. They are all to be unexpurgated and complete texts, designed for college classes. No. 1., Montaigne, 'De L'Institvtion Des Enfans,' is the original text (1580) of the twenty-fifth Essay of Book I; No. 2., Molière, 'Le Misanthrope,' is a reproduction of the original edition "Le Misantrope. Comedie par I. B. P. de Molière, chez Iean Ribou, 1667." No. 3., Racine's 'Andromaque,' a reproduction of the text of 1697,—the last printed in the life-time of Corneille,—is about ready. Prof. Bôcher has been happy in his selections and the series promises more valuable material from sixteenth and seventeenth century texts, as well as from those of the eighteenth and nineteenth centuries. We learn that the Montaigne, as given here, was printed some time ago for private use and proved so valuable that it was thought expedient to publish a number, especially of these older works that are impossible to get in this country for class purposes. It is the first time with us that these complete older editions have been placed within reach of teachers and it is to be hoped, therefore, that the series may meet with the recognition which it so richly deserves. The form of it is handy and the typography admirable. Charles W. Sever, University Bookstore, Cambridge, Mass., is the Publisher.

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PERSONAL.

Prof. W. Scherer, late of University of Berlin (whose lamented death has received special notice in these columns) entrusted the charge of the American publication of his History of German Literature (cf. MODERN LANGUAGE NOTES Nos. 5 and 6, pp. 71, 98.) to Prof. W. T. Hewett, of The Cornell University, who made all arrangements for its appearance in this country.

Francis H. Stoddard has been appointed University Instructor for English at the University of California. Mr. Stoddard, a native of Middlebury, Vt., is the son of S. Stoddard, former Professor of Latin in Middlebury College, one of the authors of Andrews and Stoddard's Latin Grammar. He was graduated at Amherst College in 1869, after which he was a successful teacher of boys for some years. The past five years he has spent in special study, mainly of Middle English, and for the last two years he studied at the University of Oxford, England. He is the author of several articles in the *New Englander* and other Reviews, among which may be mentioned 'Women in the English Universities' (*New Englander*, vol. IX. pp. 573-593).

Dr. Gustaf Karsten (Heidelberg) has recently been elected Professor of the Romance department of the University of Indiana (Bloomington), to succeed in that office, Prof. Garner at the opening of the next academic year. Dr. Karsten has already, by several valuable contributions, made himself favorably known to the readers of this journal. It may be added that he was formerly a pupil of Profs. Neumann, Paul, Sievers, Osthoff, etc., and that upon receiving his degree in 1884 at Freiburg, presented a thesis: "*Zur geschichte der altfranzösischen Consonantenverbindungen*," which has received special mention in Brugmann's Greek Grammar. Dr. Karsten is now called to America from active service at the University of Geneva (Switzerland) where, in the capacity of *Privat Docent*, he has with acknowledged success established courses in modern philology. TheUniversity of Indiana is to be congratulated upon the acquisition of a sound scholar and a superior teacher who comes prepared to further the highest interests of American scholarship.

Alphonse N. van Daell has been appointed Director of Modern Languages for the Boston High and Latin Schools. Prof. van Daell is a native of Belgium, where (Liège) he passed his first examination (Gradué en Lettres) in 1864 and studied for two Semesters at Louvain. In 1868 he received the degree of Docteur en Droit at Liège, and afterward attended lectures in Berlin, Bonn and Paris. On coming to this country in 1873, he taught for a while in private schools in New York City, and was called in 1876 to the chair of Modern Languages in Kentucky College, where he remained three years. He then moved to Philadelphia and taught in the Friends' Central School and in the Wellesley Preparatory School until 1885, when he was appointed Instructor for French at Haverford College, Pa., and at the same time he delivered lectures on French Literature at the University of Pennsylvania. These positions he held till he entered upon his present duties. He is the author of the following publications:

1. A Monograph. The Study of Modern Languages.
2. La Parole Française.
3. Das Deutsche Buch.

Number 2 was written in connection with Dr. Sauveur; number 3, with Miss Schrakamp, of New York.

OBITUARY.

Louis Habel, A. M., Ph. D., Professor of Modern Languages and Chemistry in the Norwich University, Northfield, Vt., died on the 8th of September of tuberculosis. Dr. Habel was born in 1854, at Hastings, on the Hudson, as second son of Dr. S. Habel, the South American Explorer. He completed the Freshman year at the College of the City of New York, then went to Austria where he passed through the ordinary Gymnasium curriculum, after which he studied for two years at the University of Vienna. He next worked under Prof. Bunsen for a year and a half at Heidelberg, where he took his Doctor's degree in 1879, and thereupon was appointed First Assistant in the Physiological Laboratory at the University of Bonn, being engaged especially in the chemical department. This position he held for one year (1880-81) when he returned to America, and in 1882 was called to Norwich University, where he remained up to his death in the capacity mentioned above. Besides being the author of several papers written on subjects connected with chemistry, he was the Editor of the 'Scientific Review,' a journal devoted chiefly to the interests of chemistry. He had an extensive practical knowledge of languages, speaking French, German, Bohemian, Russian and Hungarian.

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VOL. I. FEBRUARY, 1886. No. 2.

MODERN LANGUAGE NOTES

A. MARSHALL ELLIOTT, MANAGING EDITOR.
JAMES W. BRIGHT, JULIUS GOEBEL, HENRY ALFRED TODD,
ASSOCIATE EDITORS.

MONTHLY. EIGHT NUMBERS. BALTIMORE, MD. PRICE, FIFTEEN CENTS.

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No. III.—Observations on the Academic Study of Romance Philology. By Gustav Körting. Being vol. I. chap. 8, of the author's Encyclopädie der Romanischen Philologie. (Translated from the German, by Henry A. Todd, Ph. D.). *In press.*

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SWEET (H.), Elementarbuch des gesprochenen Englisch. (Grammatik, Text und Glossar.) 12mo, sd., pp. 60. *Frowde.* 2sh. 6d.

THEATRE, English. Nr. 13—15.16. Berlin, Friedberg & Mode. à n.—50; à—60. Inhalt: 13. She Stoops to Conquer, or, the Mistakes of a Night. A comedy in 5 acts by Oliver Goldsmith. Erläutert u. m. e. Wörterverzeichnis versehen v. Dr. A. Matthias. (109 u. 8 S.)—14. The Lady of Lyons or Love and Pride. A play in 5 acts by E. L. Bulwer. Mit Anmerkgn. u. Wörterbuch. Hrsg. v. Prof. Dr. C. Th. Lion. (87 u. 16 S.)—15. Married in Haste. An original comedy in 4 acts, by Henry J. Byron. Mit Anmerkgn. u. Wörterverzeichnis hrsg. v. Prof. Dr. C. Th. Lion. Copyright ed. for the Continent. (97 u. 24 S).

Hodgson (W. B.), Errors in the use of English. Compiled and edited by J. D. Christie. New York, *Appleton*, 1885. 6+135 pp. 75 cts.

Bibliothek, altenglische, hrsg. v. Eug. Kölbing. 3 Bd. 8. Heilbronn, *Henninger.* m. 4.50. Inhalt: Octavian. Zwei mittelengl. Bearbeitgn. der Sage, hrsg. v. Greg. Sarrazin. xlv, 191 S.

Byron (Lord), Childe Harold's pilgrimage. A romaunt. Erklärt v. Aug. Mommsen. gr. 8, xxxvi, 367 S. Berlin *Weidmann.* m. 3.

Elze (Karl), A letter to C. M. Ingleby, containing notes and conjectural emendations on Shakespeare's Cymbeline. gr. 8, 37 S. Halle, *Niemeyer* m. 1.20; geb., m. 1.80.

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Goeders (Chrn.), Zur Analogiebildung im Mittel- u. Neuenglischen. gr. 8, 40 S. Kiel, *Lipsius & Tischer*, 1884. m. 1.20.

Hellmers (Gerh.), Ueb. die sprache Robert Mannyngs of Brunne u. üb. die autorschaft der ihm zugeschriebenen "Meditations on the Supper of our Lord." gr. 8, 96 S. Goslar, *Koch.* m. 2.40.

Lehmann (Hans)., Brünne u. Helm im angelsächsischen Beowulf liede. Diss. gr. 8, 31. mit 2 autogr. Taf. Leipzig, *Lorentz.* m. 2.50.

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